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Ignoring Language Curriculum in Designing Syllabi: A Case Study of Universities in Haryana

Prof. Amrita, Ph.D.

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Abstract

This paper discusses various aspects of English language curriculum adopted and used in the universities of Haryana. Haryana, a wealthier state of North India, which is said to have second highest per capita income, one of the largest producer of food grains and milk; with SEZ sectors like Gurgaon, Faridabad, Sonapat, Panipat which are rapidly emerging as major hub for IT, automobile industry, education, handloom industry and refinery -- is expanding vigorously. It has one Central University situated in Mahendergarh, and eleven State Government Universities located in Kurukshetra, Sirsa, Sonapat, Murthal, Rohtak, Hisar, Faridabad. English Departments in the State Universities of Haryana are largely English Literature teaching departments. A detailed survey of models of curriculum in general and the syllabi followed in the Universities in Haryana are presented.

Key words: Curriculum, Design of syllabi, Haryana State in India, aspects of language curriculum in universities.

Introduction

English, in global world today, is the primary language of ICT, business, science, education etc. and its international link status demands a practical command of English rather than mastering typical literature-language courses. This undoubtedly necessitates developing an effective curriculum of English especially in Higher Learning Institutions/Universities to fulfill the needs of our learners. Traditionally, a curriculum, is taken to refer to a statement or statements of intent – the ‘*what should be*’ of a course of study whereas syllabus is, according to Allen, the selection of materials based on objectives, duration of course and level (p. 64). Richards (2001) describes curriculum development as “the range of planning and implementation processes involved in developing or renewing a curriculum” (p. 41). He defines the processes as focusing on “needs analysis, situational analysis, planning learning outcomes, course organization, selecting and preparing teaching materials, providing for effective teaching and evaluation” (p. 41). Therefore, curriculum involves the philosophical,

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social and administrative factors in an educational programme; practically speaking, these aforesaid factors are what the decision-making bodies in universities are obliged to observe in higher education committees. Borrowing words from Brown (1995), curriculum development is, therefore, understood as “a series of activities that contribute to the growth of consensus among staff, faculty, administration and students.” (p. 19).

Though the development of linguistic skills and literary appreciation are common goals in many language programmes, yet historically speaking, teaching language has consistently been viewed as a less sophisticated, and therefore less difficult task than teaching literature (Barnett 1991; Kramsch, 1993). This reflects a historic divergence between language and literature, which Short (1996) refers to as a ‘border dispute over territory’ between linguists and literary critics. Not only is this dichotomy fatal to an integrated teaching-learning experience but this divergence has resulted in two ‘disconnected pedagogic practices’ (Carter and McRae, 1996: xxiv). This is even truer in India, especially with regards to University education. Researchers, teachers and instructors (Bernhardt, 1995; Scher, 1976; Schulz, 1981) have commented on the lack of articulation between courses in many foreign language departments. Bragger and Rice (1998) commented that language/literature courses often are organized in ways that create sudden jumps in difficulty level in both content and in language, and that expectation levels of instructors often do not correspond to the realities of student proficiency.

Need for a Suitable Syllabus

According to Penny Ur (2005), a syllabus is a document which consists, essentially of a list. This list specifies all the things that are to be taught in the course(s) for which the syllabus was designed: it is therefore comprehensive (176). It is the syllabus which sets a road map for the learner guiding him/her the quantum of effort a student has to put in and create an impartial understanding without any confusion. Syllabus, generally speaking, sets forth the nature and scope of the course along with assigning it a brand value, which helps the learner to choose various courses empowering learners to place themselves later in the job market successfully.

Therefore, for designing a suitable syllabus, the aim, resources, procedure, and evaluation (Nunan, 137) need to be considered. Some other scholars like Mills add a few more

like: title, objectives, background, problem statement, procedures, resources, as well as assessment into account (13). Besides, to design an adequate syllabus, which is a public document having explicit objectives, “grading” i.e. the arrangement of syllabus content from easy to difficult need to be considered as a prime factor. Since there are different varieties of language, culminating into various types of discourses like literary and scientific; expressive (focusing on personal expressions like diaries, letters etc.); transactional (which focus on both the reader and the message like editorials, instructions, advertising, business documents) poetic (focusing on form and language like drama, poetry etc.), narrative (stories and novels); argumentative (political speeches and sermons etc.), expository ... a suitable syllabus need to take all this into account. Further, “needs analysis” should be practiced before developing any curriculum and designing any syllabus (Nunan,158). To incorporate a technique, into the normal syllabus design, for instance to teach poetry , “integration” should be highly considered. Finally, “sequencing,” i.e., the order of contents in syllabus according to difficulty, frequency, or needs of learners (Nunan, 159) should be observed. The separation of literature from language is a *false dualism* should be kept in mind since literature is language and language can indeed be literary.

Types of Syllabus

There are different kinds of syllabi. Binary terms are largely used. To cite a few among them:

- a) *Product oriented* syllabus vs the *process-oriented*. In the former, the focus is on the knowledge, which learners should gain as a result of instruction; while in the latter, the concentration is on learning experiences (Nunan, 27).
- b) *Analytic and Synthetic* -- Long and Crookes (1993) suggest a distinction between "two super-ordinate categories, analytic and synthetic syllabi.

Analytic syllabus presents L2 in chunks, without linguistic interference or control, and rely on the learner’s ability to induce and infer language rules, as well as on innate knowledge of linguistic universals.

Since the mid-1980s, as a result of widespread interest in the functional views of language and communicative language teaching analytic syllabus formed a basis to develop *procedural, process and task-based* syllabi. They are distinguishable from the many syllabus

types because their rationale derives from what is known about human learning in general and second language learning in particular.

The term "synthetic" refers here to structural, lexical, notional, functional, and most situational and topical syllabi, in which acquisition is a process of gradual accumulation of separately taught parts, building up to the whole structure of the language. It segments the target language into discrete linguistic items for presentation for one at a time.

Scholars and researchers also use terms like *Type A* syllabus for analytic and *Type B* syllabus which automatize existing non-analytic knowledge and contributes to 'primary processes'.

- c) *Addictive or Grammatical Syllabus*: It introduces one item at a time before moving to the next in order to prepare the ground for the latter. The arrangement of materials could be based on topics, themes, settings, and situations (Nunan 158). An example might be the course Literary Criticism in which it seems impossible to teach structuralism while students have no idea about Russian formalism; or, instructing deconstruction when nothing is known around structuralism.
- d) *Notional/Functional Syllabus*: A functional-notional syllabus is based on learning to recognize and express the communicative functions of language and the concepts and ideas it expresses. In other words, this kind of syllabus is based more on the purposes for which language is used and on the meanings the speaker wanted to express than on the forms used to express them. Examples of functions include: informing, agreeing, apologizing, requesting; examples of notions include size, age, color, comparison, time, and so on.
- e) *Situational Syllabus*: The primary purpose of a situational language teaching syllabus is to teach the language that occurs in the situations. The content of language teaching is a collection of real or imaginary situations in which language occurs or is used. A situation usually involves several participants who are engaged in some activity in a specific setting. The language occurring in the situation involves a number of functions, combined into a plausible segment of discourse. Examples of situations include: seeing the dentist, complaining to the police, buying a book at the book store, meeting a new student, and so forth.
- f) *Content-based Syllabus*: Content-based language teaching is concerned with

information, while task-based language teaching is concerned with communicative and cognitive processes. For example, to teach students of science or law in the language which is the medium of instruction, some linguistic adjustments need to be done to make science/legal system more comprehensible. Herein, the poetic function of language will not suit the content. Therefore, the students are simultaneously language students and students of whatever content is being taught.

- g) *A Skill-based Syllabus*: Skills are a set of abilities that learners must be able to use to be competent in a language, relatively independently of the situation or setting in which the language use can occur. While situational syllabi group functions together into specific settings of language use, skill-based syllabi group linguistic competencies (pronunciation, vocabulary, grammar, and discourse). A possible secondary purpose is to develop more general competence in the language. For example, listening to spoken language for the main idea, writing well-formed paragraphs, giving effective oral presentations, and so forth. Therefore, in skill based syllabus the content of the language teaching is a collection of specific abilities that may play a part in using a language and that can be applied at any given time.

Teaching Practices

As far as English literature teaching is concerned, the members of the teaching fraternity cull excuses that the nature of the two fields is different. A literature teacher ought to stir student's emotions and thoughts. Time is also an issue. For literary courses, it is absolutely necessary to inform students of the content before the term, for example in drama and fiction the length would be problematic and outrun their time ; whereas in poetry, preparation is important and the teachers have to ask students to read the poem before the session to understand it and to look up new words. Moreover, literature usually lends itself to be managed by self-study with different approaches in literary criticism that are not restricted to text-based methods, but reader-response orientation, historical or author-intended meaning, psychological approaches, and so forth. Nevertheless, the task of a literature teacher is to conduct various updated theories in his methodology in order to be more effective, as far as he/she is concerned.

Carter and Long (1991) describe the rationale for the use of the three main approaches to the teaching of literature:

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- a) The Cultural Model : This formulates the traditional approach to teaching of literature. It is a teacher-centred approach. There is a little or no opportunity for language learning. It requires the learners to explore and interpret the social, political, literary and historical context of a specific text. The universality of thoughts and ideas are emphasised but learners have to understand different cultures and ideologies in relation to their own by themselves.

Language teachers largely reject this model.

- b) The Language Model : This model takes a *reductive* approach to literature. The approach enables learners to access a text in a systematic and methodical way in order to exemplify specific linguistic features, for example, literal and figurative language, direct and indirect speech. These activities are disconnected from the literary goals of the specific text. Nonetheless, they can be applied to any text. It is also a teacher-centred approach wherein there is little engagement of the learner with the text other than for purely linguistic practice; literature is used in a rather purposeless and mechanistic way in order to provide for a series of language activities orchestrated by the teacher.
- c) The Personal Growth Model: This model helps learners develop knowledge of ideas and language – content and formal schemata – through different themes and topics. It attempts to bridge the cultural model and the language model not only by focusing on the particular use of language in a text but also by placing it in a specific cultural context. Learners are encouraged to express their opinions and make connections between their own personal and cultural experiences and those expressed in the text.

These three approaches to teaching literature differ in terms of their focus on the text: the first treats the text as a cultural artifact; second, uses the text for grammatical and structural analysis; and third, the stimulus the text for thinking skills and personal growth activities.

Practically speaking, all the aforesaid three approaches have gaps. They do not provide a holistic solution to the teaching learning experience. This gives rise to the questions do our students actually achieve proficiency in language skills and critical social-thinking skills? Is literature teaching the only legitimate teaching? Is language component subsidiary? Are there

some social-cultural factors, which contribute to this politics of curriculum design? Can we not synthesize approaches keeping the learner's need in focus?

The Case of Haryana State

Haryana, a wealthier state of North India, which is said to have second highest per capita income, one of the largest producer of food grains and milk; with SEZ sectors like Gurgaon, Faridabad, Sonapat, Panipat which are rapidly emerging as major hub for IT, automobile industry, education, handloom industry and refinery -- is expanding vigorously. It has one Central University situated in Mahendergarh, and eleven State Government Universities located in Kurukshetra, Sirsa, Sonapat, Murthal, Rohtak, Hisar, Faridabad. English Departments in the State Universities of Haryana are largely English Literature teaching departments. They still quite follow the rigid, traditional approach, which can be summed up in the words of Hoffman and James (1986) as: "The teaching of literature to undergraduates legitimizes our standing as professors and the teaching of language does not" (p. 29). Hoffman's and James' statement equally applies to course curriculum for post graduate courses and above and if we take an overview of some of the universities of Haryana, it becomes self-evident:

	K.U.K		M.D.U		C.D.L.U		D.C.R.U.S.T		BPSMV	
Paper I	Literature (1550-1660)	Critical Theory-I	Literature (History-I / Fiction)	Literature (Novel)	Literature (Introduction)	Literature (American)	History of English Literature-I	Literature (Indian)	Language and Linguistics	Applied Linguistics
II	Literature (1660-1798)	Literature (American)	Study of Language-I/ Literature : Prose	Literature (American/ New Literature)	Literature (upto1660)	Literature (Indian/ Indian Writing)	Critical Foundation	Literature (American)	Literature (British 1340-1625)	Literature (British 1837-1901)
III	Literature (1798-1914)	Literature (Indian-I)	Literature (Poetry-I)	Literature (Indian-II)	Literature (1660-1798)	Literary Criticism -II	Phonetics and Phonology	Literature (Modern World)	Literature (British 1625-1700)	Literature (British 1901-1945-I)
IV	Literature (1914-2000)	Colonial and Post-Colonial / English Language-I	Literature (Drama-I)	Literature, Gender, Ethnicity-I	Literature and Culture	Communication Skills in English	Advanced Writing Skills	Literature & Cinema / Literature & Psychology/ Literature and Philosophy	Western Literary Theory & Criticism	Contemporary Literary Theory
V	Genre (Fiction)	Literature and Gender/ Literature and Philosophy/ New Literature-I	Literature (Indian-I)	Criticism and Literary Theory-II	Linguistics-I / ELT	Study of Genre	A: British Literature -- Poetry / Drama / Prose B: Literature and Communication / Non-Verbal Communication / Communication and Culture	Dalit Writing in India / Language & Discourse Popular Fiction	Language Acquisition and Teaching Methods	Cultural Studies
VI	Critical Theory	Critical Theory -II	Literature (History-II/ Mythology)	Translation (World/ Indian)	Literature (1798-1832)	Literature (American-II)	Oral Communication Skills Lab	Seminar	Literature (British 1900-1970)	Literature (British 1901-1945-II)
VII	Literature (American)	Literature (American-II)	Study of Language - II/ Literature: Classical Drama	Literature (American-II/ Canadian)	Literature (Victorian)	Literature and Gender/ Subaltern Literature	Introduction to Information Communication Technology Lab	Literary Criticism & Theory -II	Literature (British 1798-1830)	Literature (Indian/ American) / ELT

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VIII	Literature (Indian writing)	Literature (Indian-II)	Literature (Poetry-II)	Literature (Diaspora)	Literature (Modern British)	Literature (Diaspora / Partition)	History of English Literature-II	Literature and Gender	Indian Poetics	Literature (Indian/American) / ELT
IX	Linguistics, Stylistics & ELT	Colonial and Post-Colonial-II / English Language-II	Literature (Novel)	Literature, Gender, Ethnicity-II	Literary Criticism-I	Post Colonial Literature and Theory	Literary Criticism & Theory -I	Indian Literary Theory and Criticism / Modern European Literature / South Asian and Diasporic Fiction	---	---
X	Literature and Gender	Literature and Gender-II / Literature and Philosophy-II/ New Literature-II	Literary Criticism and Theory-I	Criticism and Literary Theory-III	Linguistics-I / Teaching of English Literature	Literature (World / SAARC / Non-Fiction Narrative)	Literature (Novel)	Dissertation	---	---
XI	--	--	--	--	--	--	Translation		--	--
XII	--	--	--	--	--	--	A: Indian Literature in English Translation / Non-fictional Narratives / Language and Linguistics B: Interpersonal Communication and Personality Development / Language Change & Contemporary Language Use / ELT		--	--
XIII							Oral Presentation Skills Lab			

K.U. Kurukshetra was established in 1966 and M.D.U in Rohtak the year 1976 ; C.D.L.U, Sirsa in 2003 whereas DCRUST, Murthal (Dist. Sonipat) in 1987 and BPSMV, KhanpurKalan (Dist. Sonapat) in 2006.

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Except BPSM, Sonapat as a State university, other universities just make ‘literature curriculum’ with hardly any slot for language. In the case of Technical Universities like DCRUST, Murthal, communication skills and language itinerary do find place in curriculum. Nevertheless, as a matter of fact, the quality of education has dropped drastically and postgraduate students can neither write correct English nor speak fluently. In the last two decades, deterioration has been at an alarming pace. To cite an instance, which was covered widely in print and visual media, a high-tech cheating scam was busted in Rohtak in Haryana recently on May 4, 2015. Around 90 answer keys were leaked in this scam. The aforesaid instance is not the only one; mass copying among students is a daily affair. Adding to it is the tumor of malpractices, corruption and politics among teachers, which works as icing on the cake. Generally speaking, it is a bitter truth that the professors of literature have negligent know-how of technical knowledge of how a curriculum should be designed! Neither any training is provided by the UGC or any other agency. Consequently, curriculum design reduces to just a façade.

With the non-detention policy of the Government at the school level, which are the formative years for a learner, it is an extremely difficult task to teach aesthetic, or stylistic features of literary discourse to learners who have a less than sophisticated grasp of the basic mechanics of English language. Consequently, from the elementary level to the higher education level, either no competence gets built in students or it stands infructuous. Students do not get jobs and/or opt for unfair means even after bagging ample degrees.

Hence, there is a dire need to follow an integrated approach in curriculum design. We as the teaching fraternity need to break mental barriers, abandoning false practices. This is the only way for development and progress at the individual, institutional, social and national level.

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A Reading on the Portrayal of the Female Tragic Fate in Manju Kapur's Selected Fiction

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Abstract

Manju Kapur in her works, *Difficult Daughters*, *Home*, *A Married Woman* and *Immigrant* vividly portrays how gender operates within the framework of traditional family disturbing it to its roots. A detailed reading of Kapur's novels make us aware that through the story of her female protagonists, she projects the view, when an Indian woman, in spite of her education, status and intelligence, tries to marry according to her own choice, is likely to spoil her prospects in both the worlds- the one that she revolts against and the other she embraces. The daring step is severely condemned and rejected. Such marriage is quite likely to prove disastrous dragging the couple to melancholy, depression and despair. The first novel *Difficult Daughters*, pictures the event during the turbulent years of Indian freedom movement and the partition of the country. It presents the life of Virmati through various ups and downs, with her dreams, desires, longings and aspirations but ultimately ending with a lot of compromises in her life. *A Married Woman*, traces the life of Astha from her childhood to her forties through various desires and despairs, complements and rejections, and recognitions and frustrations. Nisha in *Home* quite successfully represent the victimization of female in many joint families behind the veneer of relations. *Immigrant* focuses on Nina who struggles to break the shackles of the patriarchy and is in a search for the meaning of her life opposing the dogmas of cultural and social critical thinking.

Key words: Identity, patriarchy, feminism, lesbian.

Feminism and Creative Writing in India

Feminism as a movement attained a tremendous momentum in the latter half of the twentieth century and women throughout the world have seriously taken their efforts to

deconstruct the social creations of gender in all areas of life. Women are deeply aware of their own rights and claims and they feel that there is no excuse for keeping women down anymore, anywhere. They reject the male construct of sexual difference as political difference and man's freedom and women's subjection as an accepted natural phenomenon. As an opposition to their widely accepted 'object' roles, they try to lift themselves to the role and status of 'subject'. They discard male defined feminine type and demand greater autonomy in their lives.

The feminist movements, resulted in a drastic change to accommodate women in all areas of life including politics, commerce, science, administration, etc., and it is quite natural that the resonance of this universal phenomenon of feminism becomes audible in all branches of literature. Many women writers have come forward to project the real portraits of womanhood and some of them like Simone de Beauvoir, Betty Friedan and Kate Millet try to theorize female experiences.

Initially, the area of literature had been monopolized by male writers. Very few women writers had the courage and caliber to use their pen for creative writing even under pseudonyms. In the aspects of male supremacy, reproduction was considered the most important and the greatest productive activity of women. Due to its impact, women faced a lot of hurdles to prove their potential and creativity. They faced their exclusion from the literary canon due to their nonproductive status in the world of writing.

Even though a lot of works had been produced on women's lives by both men and women, it failed to project the genuine realities of womanhood. They carried out the image of 'the true and ideal' womanhood widely accepted and propagated by patriarchy through centuries. It's substantiated in Sharma's words, "psychologists affirm that female identity varies in many ways from the male identity. Therefore, women alone can convey their experience honestly and authentically" (21). Women's writings and literature underwent great changes by the end of the nineteenth century and the number of women writers increased due to an awakening of the feminist consciousness. By the end of the twentieth century, feminism attained importance and its impart was very visible in all realms of literature. Consequently, for the first time women's true feelings, real reflexes and deeper experiences became the subject matter of different literary

genres. In woman's writing, the writers simultaneously takes the role of 'self' and 'other' or in other words the writer herself is the subject and the object.

Manju Kapur's Works

Among the recognized Indian women novelists, Manju Kapur is noted for her maiden venture, *Difficult Daughter's* (1998) that bagged her Common Wealth writer's Prize for The First Book. It is then followed by three full length novels viz., *A Married Woman* (2003), *Home* (2006) and *Immigrant* (2008). Kapur pictures her women with their yearning struggle to establish their identity. Her protagonists from Virmati to Nina have chosen their independent course of life in a male dominated world. In her fiction, every shade of feminism from passive and submissive to rebel feminism has been presented. This particular paper tries to analyse the tragic plights and incidents that passes through the life of protagonists making her modified to face life all alone.

Difficult Daughters

The initial work of Kapur, *Difficult Daughters* is written against the historical background of the Indian Freedom Movement. The protagonist Virmati does not act as a revolutionary woman who fights for her right to educate herself but as one who fearlessly manages her own life in the moments of crisis as mentioned by the pioneer feminist, Simone de Beauvoir, the two prerequisites for women's freedom are "economic independence and liberation from orthodox traditions of society" (126). The struggle for freedom from British the quest for identity and the sense of oppression has become a shared experience both for the nation and for women in India.

Kapur in a realistic manner depicts women from three generations, particularly focusing on Viramti, the Difficult Daughters of the second generation. The very opening lines of the novel gives a shock to the readers, "The one thing I had wanted was not to be like my mother" (1). The mysterious comment is made by Ida, Virmati's only daughter, a childless divorce. She failed to establish an understanding with her mother, Virmati during her lifetime but after her death, this awareness pricks her with guilt. She begins to travel back to her mother's life fixing together the fragments of memories in search of a woman she could know and understand. During her lifetime, Ida could know only a bit about her mother's life and she wishes to fill the gap. In

accordance with Ida's visit to different places and meetings with her mother's relatives and acquaintances, the narration shuttles between the present and the past.

The search for identity for a woman is the first step towards her becoming human. Amidst her burdened childhood and thirst for learning, Virmati is actually searching for her role and tries to find her space in her own life and society.

Virmati is the first born of eleven children, the daughter of Kasturi and Suraj Prakash. She being the eldest is burdened with family duties because of her mother's incessant pregnancies. Due to her busy routine of house work and caring for her siblings, she cannot do justice to her studies. After her matriculation, she is trained to stitching, embroidery and other domestic chores that are unavoidable pre-requisite of an Indian marriageable girl in a traditional family. According to her mother Virmati's education is practically over and now she should be married off.

Meanwhile her cousin Shakuntala, who wears one gold bangle in only one hand and a male wrist watch on the other, talks freely of her free social intercourse even with male, arranges seminars and reads papers, guides students and participates in Gandhian freedom movement, become a source of inspiration to her. Virmati also wants to be independent so as to enable herself to shoulder responsibilities that go beyond husband and children.

When she completes her F.A and succeeds in seeking admission to A.S college, the quest for knowledge was burning in her. There she becomes the target of the attraction of the professor who taught her English Literature. Most of the time in the class, his eyes remain fixed at Viru. He appreciates her intelligence and capability to understand the things in their right perspective. Their mutual attraction, reciprocative feeling develop into romantic love. Professor's wife is very devoted to him and caters to all his needs but not a perfect intellectual match. He feels an emptiness in his mind and it led to a lot of space for another woman. Being a tenant of Virmati's uncle, it gives them ample chance to meet and appreciate each other.

Meanwhile Virmati rejects the marriage proposal arranged by the family and attempts to commit suicide in the canal, being perplexed in making decision over her life. Through all these acts, she becomes the bringer of disgrace to the family. The relationship between Harish, the

professor and Virmati deepens that end up with the pregnancy of Virmati. It becomes a shattering blow to her and the most ironical is that he is not with her at the crucial moments of the termination of her pregnancy.

Another episode opens in her life when she joins as the principal of Pritabha Kanya Vidyalaya in Himachal Pradesh. At this particular stage of her life, similar to the spinster lecturer Bimala in Anita Desai's *Clear Light of Day*, Virmati too is forced to exercise her responsibilities entirely by herself. But the professor's night visits and stays with her spoils her career and she is compelled to resign. He has always been evading the question of marriage. Virmati is forced by the situation to go to Shantiniketan and forget Harish for the rest of her life. But she meets with the one of his friends at Delhi who comes to know about everything and compels the professor to marry her. Thus she becomes his second wife.

In her married life with the professor, she has to face the hostile gestures and gibes of all the family members. Even Harish turns a deaf ear towards her complaints and diverts her attention by complementing her as his learned companion. Harish's supremacy and dominating attitude to Virmati is proved when he decides to send her to Lahore to do M.A according to Virmati is dull, abstract and meaningless. "She wished Harish had thought another subject suitable for her. She also wished it was not such an uphill task, being worthy of him" (237). But she succumbs to the situation to make him happy. "A woman's happiness lies in giving her husband happiness" (210).

When on the one hand, Virmati tries to cross the patriarchal threshold, she is caught into another. It might have lead her daughter Ida to crack the cryptic comment in the beginning. The novel covers three generations of daughters starting from Virmati's mother, Kasturi, Virmati and ending with Ida. All these female characters never share a completely happy relationship with their respective mothers, tries to remain alienated and resolve their own tragic fates. As Elleke Boehmer observes: "By thus probing the daughter-family relations, Virmati's story refracts the divisions between mothers and daughters as correlates for political partition in the country at large" (57).

A Married Woman

A Married Woman is the second novel of Kapur that has a setting in Delhi against the backdrop of communal unrest centered on the controversial Ram Janam Bhoomi-Babri Masjid. The story of the novel moves around the life of Astha, the protagonist right from her childhood to her forties through various desires and despairs, complements and rejections, and recognitions and frustrations. The novel also deals with the extra-marital affairs of the protagonist. Initially, Astha, who lives with middle class values, feels the marital bliss of her blessed family life. Slowly she starts to feel that something is lacking in her life. The feel of alienation and the need to love, to be loved and accepted and understood, rushes into her heart. She finds the alternatives but it is also hollow from within and fails to comfort her ultimately compelling her to be back to her family.

Astha is born into a traditional middle class family. Her mother instill in her tradition, religious piety through proper rituals. Apart from Astha's mother, her father is also concerned with her education and wants to inculcate in her good habits, tastes and manners. During her teenage, she develops a liking for Bunty, an Army cadet at NDA. But the relation comes to an end by her mother's interference.

During her final years of graduation, she indulges in a relationship with Rohan. Their relation is mixed with the passion of youth and like the hungry haste of the river, she is ready to throw all conventions to gratify her body. "All she wants was for him to start so that the world could fall away and she be lost. This is love, she told herself no wonder they talk much about it." (24). But the relationship with Rohan also comes to an abrupt end with his departure to oxford.

As the wish of Astha's father, before he gets retired, she gets married to an MBA holder serving as an Assistant Manager in a bank in Delhi. The beginning of their married life is pervaded with bounds of happiness. Hemanth calls her "my baby" and expresses the usual Indian traditional husband's attitudes of patronizing, caring and considerate. As the time moves Astha's life slips from the palace of illusion to the ground of realism. After the birth of the first child, Hemanth altogether changes from an all American father into an all Indian one. Hemanth becomes hectic and with the patriarchal tone wants for a baby boy. Fortunately the second child is a boy.

Astha also becomes busy with her two kids and her school job that she does not like very much in the beginning. She found this soothing, and later scolded herself for being so demanding. Hemant was building their future, she had to adjust and suppress her frustrations and tried to focus on her duties as a mother, wife and daughter-in-law. She perfectly fits into all roles. Still, she feels a vacuum among these. Her children, husband, parents in law and increasingly passionless marital sex takes up most of her life. She finds herself trapped in a suffocating, traditional society.

Astha has everything that a woman could ask for—a dutiful husband children and a nice surrounding in the heart of India’s capital, Delhi. But her thirst is to assert her identity and search for her own space. Astha prefers to carry on with her school job for there she gets appreciations and valued for one tenth of her work she does at home. “--- between her marriage and the birth of her children, she too had changed from being a woman who only wanted love, to a woman who valued independence. Besides, there was the pleasure of interacting with minds instead of needs” (71-72).

Astha wishes to spend more time with her children to compensate her husband’s lack of time. But children are already involved with their grandparents. Astha feels herself quite lonely, isolate and alienated at home. Her feel of alienation and meaninglessness of life intensifies when her mother hands over the money to Hemant to be safely invested for his children. To overcome all these, Astha starts to give more time to her school, poetry and painting. She soothes herself through voicing her painful feelings through her art. About the family life of Astha, Christopher Rollason points out: “Astha Vadera, a school teacher with an M.A. in English, lives a comfortable, conventional Delhi Hindu middle class life, within an arranged marriage with her businessman husband, a self-satisfied materialist who sells South Korean T.V. Sets, and their two children, until she meets Aijaz Khan a secular Muslim involved in a progressive theatre group”(41).

Astha’s life takes a new turning when she gets acquainted with Aijaz, a lecturer in history and more a theatre personality who organizes street plays to strengthen communal harmony in the country. While interacting with him, Astha feels that he is the only one who can really understand, appreciate and value her. She stares at him when he was on stage. But it do not

prolong for long, and he becomes a prey of the communal violence. Being inspired by Aijaz, Astha attends meeting and gatherings against the issues of Bhabri Masjid. There she comes to know Pipeelika, the wife of dead Aijaz.

Pipeelika is another modern woman who moves against tradition. She works in an NGO. She also has get attracted towards Aijaz by his personality. Their mutual likeness and proximity strengthens their passion for each other and despite all opposition from both the families they get married. The bond between Pipeelika and Astha strengthens and along with her, she also joins the strikes and dharnas organized by Sampradayakta Mukti Manch. She becomes more politically active. Now Astha starts to find her position or role in the society. She finds a world or her own space beyond family and husband. She receives recognitions and earns money through an exhibition of her paintings organized by the Manch.

Meanwhile she continues to get deep hurts and injuries in mind through the behaviours of Hemanth. His domineering attitude, arrogant superior wisdom and lack of interest in her achievement completely freeze in her the channels of bliss of married life. To get a solace from the mental agony and discomfort, Astha finds shelter in Pipee's relationship. Similarity of the situations and the like mindedness bring Astha and Pipee closer. They both understand each other, feel for each other and develop even a lesbian relationship. Both receive the required amount of consideration and sympathy from each other. Kapur stands as the first Indian feminist writer who presents her protagonist resolve into a lesbian relationship. In an interview with Ira Pandey, Kapur opens up about the introduction of this plot. "This relationship suggested itself to me as an interesting means of making Astha mature and change. An affair with a man would have been the classic cliché and so I ruled it out and tried out a same sex affair, I don't know how successful. I have been nor is this based on any real life relationship. It is as I said a writers experiment with a lot."

Pipee even tries to brainwash Astha by stating that true love cannot be felt at bodily level only but it should ensure union of souls, emotions and ideologies. Because the presence of Pipee strengthens Astha, she somehow or the other arranges various instances to be with Pipee. In spite of all oppositions, she leaves her children and family and goes on the Ekta Yatra from Kashmir to Kanyakumari for the only reason to be with Pipee. The Yatra makes them closer and Astha

comes to know more about the past life of Pipee. Pipee's demanding passion and the revelation of her past lesbian relationship with Smeera and Neeraj, feels her as trapped in a dilemma whether to stay in the protected domain of traditional family or should move out to find her space for her freedom and unquenchable love. She stands before tradition versus no tradition, permanent versus temporary, moral versus amoral, usual sex to unusual sex, factual history versus imaginary history and religion versus inhumanism. "I love you, you know how much you mean to me, I try and prove it every moment we have together, but I can't abandon my family, I can't. May be I should not have looked for happiness, but I couldn't help myself. I suppose you think I should not be in a relationship, but I had not foreseen" (242).

Home

Kapur's third novel *Home* is set in the busy Karol Bagh area of Delhi. It is the story of a middle class joint family running their cloth business. The protagonist Nisha is the granddaughter of Banwari Lal, the successful cloth merchant. Right from the time of her birth, she is cared a lot because her birth as a 'mangli'. In the Indian tradition, a mangali is considered inauspicious and very difficult to marry off. From childhood itself, she is forced to take care of her fair complexion which is considered as an essential pre-requisite of a prospective bride in the traditional Indian mind set. The seeds of discrimination are sowed into her innocent mind right from beginning.

Meanwhile, Vicky, the grandson of Banwari Lal who has been brought up by this family after his mother's death, sexually abuses the innocent child Nisha. Completely neglected and alienated right from the beginning, Vicky continues to be a rogue in the family. Initially, his evil influence is not noticed by anyone. More than two times he forces the infant Nisha to grab his black erect organ with her delicate hand. Nisha is threatened and does not reveal this secret to anyone. The child's psyche is brutally bruised. She loses her appetite and becomes gloomy and frightened. The event's influence is to that extent that she starts to scream during her sleep. Everyone comes to know that something had made her frighten but no one suspects Vicky's role in it and she is sent to Rupa, her aunt's house for a change. Rupa and her husband understand that Vicky is responsible for Nisha's miserable condition, but they could do nothing but only

sympathize. Aunt's love and uncle's care improves her mental state and even influences her to shape her individuality.

After the death of Banwari Lal, Nisha is brought back to share the family's responsibilities to look after the old grandmother. Along with rendering her service to the family, she joins Durga Bai College. There she meets an ambitious girl, Prabitha who wants to create her own identity and an independent existence in the economic field. Nisha and Prabitha become best friends. She also gets indulge in a relationship with Suresh. In her quest to establish her own and separate identity, she becomes more adventurous in her clothing, alternating her salwar Kamees with jeans and T-shirts. In her appearance and temperament, she becomes a forward girl. But her first love Suresh turns out to be weak and their plans to get married fails under family pressure. She succumbs to accept a groom of the family member's choice. But her first proposal fails as they come to know about the relation with Suresh and the second one fails because the boy turns out to be a eunuch. By these misfortunes in her life, she is considered as an outcaste and untouchable in the family especially by her sisters-in-law.

At this point, she met with a teacher who shows her an embroidered suit that her sister made at home. Nisha being mentally isolated at home urges to establish her own identity. With the help of the father, she establishes a business of readymade ladies suits. Oppositions storm in the family before accepting a woman stepping into the field of business. Because of Nisha's strong decisions, her father helps her to start a business in the rented basement of their flat. She successfully climbs the initial steps of business and establish herself in the field. Meanwhile she gets another proposal from a widower. She consents to get married when she receives the permission to carry on with her prestigious carrier. At this point of her life, she is not ready to compromise her business with her personal life. She needs to retain her individuality, freedom and confidence. For Nisha, the marriage is only a committal in her life.

Even though it is her first marriage, she fails to feel the real excitement involved in a married life. Similar to a modern woman trying to extend her horizon beyond the boundaries of traditional family setup, Nisha also wishes for the support from her husband. But Aravind fails to quench her thirst. She says: "If you are never going to talk or share things with me, why don't

you take me back to my mother's house? You have done your duty, married and made me pregnant. When the baby is born you can collect it." (330)

A traditional Indian woman's life is complete only when the marriage is followed by motherhood. After ten months of her marriage, Nisha delivers twins-one girl and one boy. Amidst her responsibilities to her family in her own name, she gets engaged in the roles of daughter-in-law, wife and mother that consequently pulls her into the pool of happiness and satisfaction. Through Nisha's story of tragic affair, her own struggle for empowerment, her frustration and finally getting moulded into the traditional mode of life, the novelist has shown that it is too much for a delicate girl to go beyond the values of a family life.

The Immigrant, the fourth novel of Kapur shows a marked departure from her three preceding works of fictions by shifting the locale mostly to Canada. It focuses more on the problems of the immigrants in adjusting to the radically different lifestyle in Canada than exploring the complexities of Indian life. The major thread of the story moves around the thirty year unmarried English professor, Nina and a recently immigrated dentist, Ananda.

The novel opens with the description of Nina's life with her widowed mother in a shabby flat at Jangpura in New Delhi. She is working as a lecturer at Miranda House where she has studied. She feels frustrated with the incomplete life she is leading. Like all Indian mothers, Nina's mother also gets worried to marry her off to a respectable boy and feels jubilant to get Ananda as her son-in-law. Alka, Ananda's sister, also thinks Nina as the right choice for her NRI-dentist brother.

The marriage of Nina and Ananda takes place and Nina returns to college as the term begins and Ananda leaves to Canada. After six months, Nina leaves to Canada. Nina also passes through the same uncertainty that Ananda felt when he landed in the new immigrant country, Canada. She senses an alienation, isolation and complete uncertainty about her identity. Her processes of adjustment remains confined to the superficial level of dress and food. The thing that shocks her more is her gradual discovery of her physical and mental distance from Ananda who loses interest in sexual consummation because of his sexual problems. Nina spends sleepless nights thinking of her uncertain future. She misses her mother and her friends at Miranda House. The people she meets, particularly Ananda's uncle, aunt and their children,

increases the feel of her alienation as they lack the warmth that she wishes for. A feeling of estrangement and distance fills her mind making her aware of the wide gap between her life at home and abroad. Nina feels imprisoned by the stress and tries to make Ananda aware that there are many other things besides sex in marriage and wishes to develop an intimate relationship with him that she fails to.

Ananda on the other side, instead of strengthening his marital bond, he shows interest in his regular visit to his mistress and later to girls in the bars. Nina's life also changes when she starts her two year library science course that would make her easy to get a job in Canada. She slips into a sexual relationship with her classmate Anton from New York. She even gets raped by him during a fieldtrip to New York. This event drives a severe blow to her mind and reinforces her estrangement and frustration. It follows the heart breaking news of her mother's death. During her visit to India to observe rituals she comes to the realization that her bond with her own country to which she clings so long is now permanently broken. She is forced to make her dependent on Ananda, believing him when he says, "I missed you" (327).

This reliability fades at the moment when Nina discovers a wavy blond hair next to her pillow while making up the bed in the morning after her return on the preceding night. "with it still in her hand she sat on the bed. The hair explained much-the distance, the silence, the ticket for two months in India, his strange indifference interspersed with tenderness, the shifty look that skittered about her" (324).

In her book, Betty Friedan talks of a need for a "life plan", "open to change, as new possibilities open in society and in one-self" (330). Nina decides to move from Halifax when she gets an interview at the University of Brunswick as she gains confidence in getting a job. She reveals her plan to Ananda to which he reacts: "he had anticipated the answer, but not the pain" (329).

At the end, we meet a strong will power Nina who remarks: "when something failed it was a signal to move on. For an immigrant there was no going back...she too was heading towards fresh territories..." (333-334). The novel ends with a positive note where Kapur shatters the traditional concept of an Indian girl and builds a strong lady who reinvents herself.

Caught Up between the Concept of Tradition and Modernity

All female protagonist that we went through, Virmati, Astha, Nisha and Nina are all caught up between the concept of tradition and modernity in their middle class status. In their own social background, they appear educated, modern, intelligent, sophisticated, bold and assertive. They all moves out of the patriarchy created traditional boundaries of the family and even society. They crave for their own space in the society. It leads them to transcend the widely accepted social norms. All these plunges make their life into misery and shoot up their tragic plight. The work of Manju Kapur does not seem to profess or propagate a feminist outlook but can sense an undercurrent feminine point of view, that gives a serious touch to the story. Vandita Mishra rightly argues, “Kapur never permits the female protagonists any assertion of power of freedom. Because even they breaks free from old prisons, she is locked into newer ones.” Virmati’s flight from one mode of life and thrusting into another of premarital sex, abortion and marriage with a married man is certainly tragic. Similarly, Asthas’s efforts to seek fulfillment through lesbian relations, Nisha’s dreams of romantic love and marriage and consequent frustrations and Nina’s fate to search for her own existence in an immigrant country leaving behind her husband are all tragic flights of the Kapur’s female protagonists. Most of the protagonists except Nina finally willingly or unwillingly returns to the concept of traditional mode of life seeking their role where they are assigned to.

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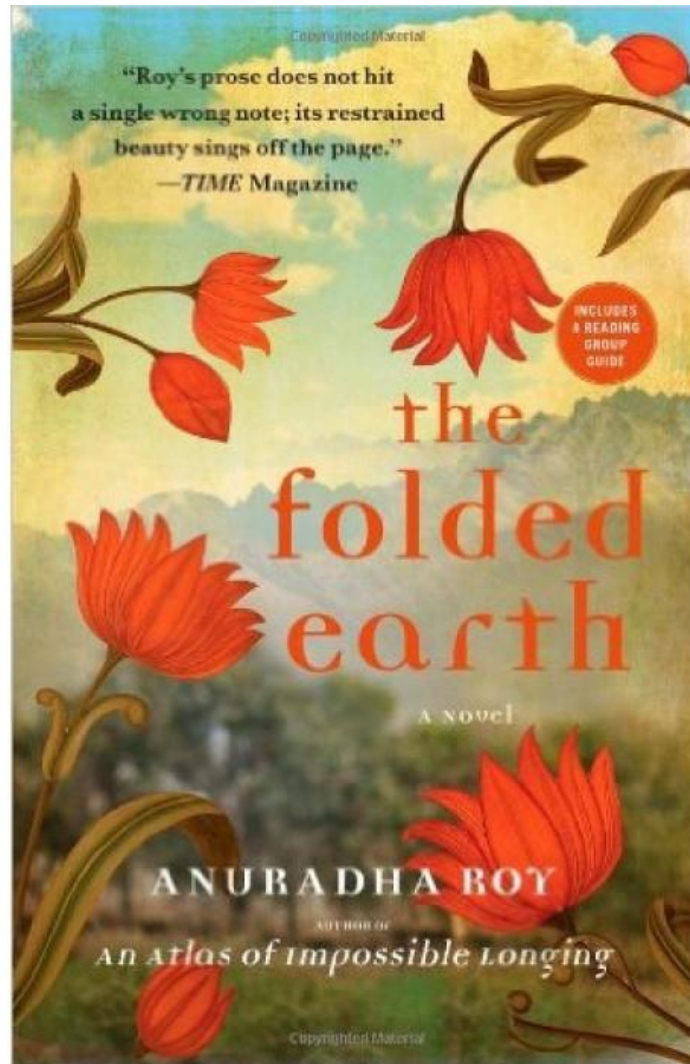
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Portrayal of Women in Anuradha Roy's *The Folded Earth*

N. Arularasi and Dr. S. Kumaran



Abstract

The role of women in literature is often quite wide in spectrum. Women have been writing in India since 1000 BC. Women are portrayed as secondary characters as per the literary history is concerned. Among the women writers of Indian English fiction, Anuradha Roy has earned a distinct space for her particular attention towards the plight

of women and social injustice. Her sensitive portrayal and understanding of intrinsic human nature makes her writings relevant to current interests.. This article will discuss the representation of women in the contemporary literature written in English by Indian woman writer. It is an attempt to analyse the role and position of the contemporary middle class Indian women portrayed in Anuradha Roy's *The Folded Earth*. Women characters portrayed in this novel depict the changing role of women in Indian post-colonial literature. Their struggle to overcome the submissive stereotyped characteristic qualities imposed by the patriarchy is brought out clearly in the novel.

Key words: Women in contemporary literature, Anuradha Roy, *The Folded Earth*

Introduction

Indian English fiction of this era gives more focus on women characters present in the works of great novelist. Women writers like Kamala Markandaya, Ruth Praver Jhabwala, Nayantrara Saghal, Anitha Desai, Jumpha Lahiri are well known for their characterization of women in their novels which shows the sufferings, oppression, suppression and domination faced in a patriarchy society. They apparently depict a new consciousness to the works emerged in the twentieth century that raises questions about female identity which adds a new dimension and depth in the interpretation of Indian English Fiction. Many novelists have significantly brought this 'new woman' who is no longer emotional bond or victim in a patriarchal society and they also reveal the various perspectives of women in this modern world.

The Role of Women in Literature

The role of women in literature is often quite wide in spectrum. Women are always depicted as secondary characters as per the literary works. Among the women writers of Indian English fiction, Anuradha Roy has shown particular attention towards the plight of women and social injustice. Her sensitive portrayal and understanding of intrinsic human nature makes her writings relevant to current interests. . This article will discuss the representation of women in the contemporary literature written in English by Indian woman writer. It is an attempt to analyse the role and position of the contemporary

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middle class Indian women portrayed in Anuradha Roy's *The Folded Earth*. Women characters portrayed in this novel depicts the changing role of women in Indian post-colonial literature. Their struggle to overcome the submissive stereotyped characteristic qualities imposed by the patriarchy is brought out clearly in the novel.



Anuradha Roy

Courtesy: <http://dscprize.com/wp-content/uploads/2016/01/Anuradha-Roy.jpg>

Anuradha Roy

Anuradha Roy won the Economist Crossword Prize for Fiction for her novel, *The Folded Earth*, which was nominated for several other prizes including the Man Asia. Her first novel, *An Atlas of Impossible Longing*, has been translated into 15 languages across the world. It was named by World Literature Today as one of the 60 most essential books on modern India and was shortlisted for the Crossword Prize. She won the Picador-Outlook Non-Fiction Prize in 2004. Anuradha Roy's journalism and book reviews have been published in Outlook, India Today, Outlook Traveller, National Geographic Traveller, Biblio, Telegraph, Indian Express, and the Hindu. She works as a designer at

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Permanent Black, an independent press which she runs with her husband, Rukun Advani. She lives in India.

The Folded Earth

The Folded Earth is Anuradha Roy's second novel which was long-listed for the 2011 Man Asian Prize. The *Folded Earth* is narrated by Maya, a young Hindu woman disinherited by her pickle-industrialist father for marrying a Christian. When her husband dies on one of his mountaineering expeditions, Maya abandons the Deccan to move to Ranikhet, a hill station in the Himalayas. As she hides herself within the simplicity of village life Maya forges relationships with those around her that includes plucky village teenager Charu, her half-wit uncle Puran and mother Ama, and aging aristocrat Diwan Sahib, who keeps alive the memory of pre-Independence India. Mr Chauhan is present as well, a stuffy, self-important civil servant, as is the General, even older than Diwan Sahib, and Veer, Diwan Sahib's nephew, whose arrival in town threatens to upend Maya's semi-frozen existence.

The Women Characters

The women characters depict their yearning, love and desires in very subtle way. They suffer silently. Roy explores the issues of education, independence and ambition; she also addresses the continuing difficulties that even a relatively independent woman faces in a patriarchal society. The main protagonist Maya is disowned by her industrialist father because she has married Michael, a Christian. The parent rejects the relationship with their only daughter to keep up their status and dignity in the society. This definitely points out the system of patriarchy, racism and class discrimination is present in the novel. Instantly, Charu's love with Kundan a cook is rejected by her grandmother because of the employment and its standing status in the society. Roy depicts it clearly that women cannot show their needs and expectation because it is only the patriarchal society and culture that determines the life of women. Most of the female characters in "The Folded Earth" highlight the "traditional" role of women in a particular culture.

The Focus of This Paper

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This paper explores The Folded Earth depiction of women and their physical and psychological suppression in the patriarchal society. The women characters in the novel reveal the struggle and oppression on women and the denial of human rights for women. Anuradha Roy has deftly characterised the life of Indian women in the present world. She has done a stupendous job by depicting the life of Maya, the protagonist, a “sick-thin-coffee-coffee-coloured” Hindu girl. Maya’s struggle starts with her love marriage with Michael, a Christian which is not accepted by her father, society, religion and custom. Maya, the daughter of wealthy and well educated family was brought up with all love and luxurious life but her decision to marry Michael shatters the relationship with her parents. This definitely points out the system of patriarchy, racism and class discrimination is present in the novel. She gets detached herself from her birth place and parents for the sake of her love for Michael. Thus leaving behind everything Maya, marries the love of her life, crossing all of the boundaries set by society, religion, and caste.

Use of Religious Consciousness

Anuradha Roy deploys religious consciousness that prevails in the Indian society and for the sake of religion Maya is disowned by her family. Maya’s mother plays the role of a submissive mother who couldn’t overcome her husband’s order; she is split between the orderly words of the husband and her love for her daughter Maya. She had to meet her secretly without the knowledge of her husband “My mother was too intimidated by him to do more than steal out for occasional trysts with me at a temple” (11) through which Anuradha Roy points out the incapability of Indian women who remains voiceless and helpless under the control of their husband. The women are always denied of being self, individuality or an identity in the patriarchal world.

Estranged from Family

In marrying a Christian, the narrator, Maya, has become estranged from her wealthy family in Hyderabad. Her father instantly disowns her, but Maya and her husband, Michael, begin their life together in Hyderabad (in the south of India) in bliss. Maya struggles begin soon after her marriage with Michael. Having given up everything for the love of Michael, Maya’s marriage life with him didn’t last longer for Michael’s

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passion for Mountaineering was so strong than his love for Maya. She senses the feeling as “He is with me, but not with me” (6) which shows that Michael has given much importance to his passion of trekking and mountaineering but not to Maya who hasn’t received any concern. She is seen only as a object that has been procured in the name of love and marriage. Her inner feelings are ignored and remain unidentified in her marriage life. Maya realises that her “rival in love was not a woman, but a mountain range” and that Michael’s “need for the mountains was as powerful as his need for me” (6-7).

As a trekker, Michael often goes on long expeditions to the statuesque mountains sitting on India's northern border, and in his last dangerous climb to reach Roopkund, he breaks his ankle and meets his fatal death, leaving Maya as widow at the age of twenty four. Life becomes miserable for Maya who has lost her parents for her love marriage and her husband in a very short span of time spent with him. The death news of Michael makes Maya to behave insanely “I had been out all day on scorching streets, walking at random, getting into buses without looking where they were going, pausing at parks, shops, then walking on, until shops shut and traffic thinned”(10-11) which shows the restless condition of Maya. She is left alone to face the terrible truth of her loneliness.

Maya

Anuradha Roy depicts Maya as an individualistic character who stands steady with the spirit to leave an independent life. She never returns to her family asking for help or to apologize her mistake of taking a wrong decision. Her self esteem shows the new women identity that every woman in the modern Indian Society is exhibiting. With no one to support her and worn out completely Maya seeks refuge from her grief in Ranikhet.

Anuradha Roy has portrayed Maya as an independent woman who is ambitious enough to lead a successful life in a new environment. In order to start to new life Maya moves to Ranikhet amid the foothills of the Himalaya. The remote village gives her comfort and warmth that gives peace to disturbed mind. She abandons herself to the rhythms of the village, where people live happily with natural environment. But her calm

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life is disturbed with the arrival of intruders like the power-hungry politicians and Veer the nephew of Diwan Sahib. Maya is unable to overcome her dilemma to choose between the past life she left and the present life she lives in. Maya trying to escape from her complicated past finally takes the village to be hideout place, she finds herself becoming “a hill person who was only at peace where earth rose and fell in waves like the sea” (20). But with the arrival of Veer, her idyllic world begins to fall apart when she finds herself attracted to Veer.

Dream for Solitude

Maya's dream of solitude is shattered and her relationship with Veer becomes the upheaval she desperately wanted to escape. And for Veer, he has just taken Maya's loneliness to exploit and use her to fulfil his needs from her. Other than that he has never shared his time with Maya. Only in the end Maya discovers the truth that Veer has cheated her and he has been the reason for the decline in sahib's health and death. And the most stunning truth chatters Maya when she finds that her lover Veer had been Michael's last trekking companion and that “he had left him to fend for himself in a snowstorm with a broken ankle when they both knew it meant certain death.” (Roy 2011.42)

Charu

Similar to the silent suffering of Maya, Charu, another character, also experiences the same feeling when she starts loving Kundan who comes to the village to cook for his employees. Roy depicts the changes that take place in Charu. In Indian system a woman cannot reveal her feelings and for Charu the best friend was Gowri Joshi to whom she was able to share her secret feeling for her lover. Roy points that after the entry of Kundan in Charu's life. Changes are witnessed by Charu's grandmother Ama and Maya. Charu is completely lost and behaves strangely as Kundan has completely taken over Charu's mind. She educates herself through Maya to communicate with Kundan who has left to Delhi with his employers. Love between Charu and Kundan develops strongly that

Charu leaves behind the only world she ever knew behind in the pursuit of her love. Roy depicts her as strong willed girl who makes her own decision in life and takes the decision to reach her lover very boldly crossing her only known village and people behind. On her way through the forest to the highway she encounters a truck. The driver and the helper seem to compel her to travel with them. But, Charu easily identifies them as men with bad habits and very smartly manages the situation as "wait a few minutes. My father and brother want a ride also" (203).

A Fact about Women

Anuradha Roy proves the fact that women are always not an easy prey for the cunning need of men. She was encouraging herself in her proceeding by singing songs and saying "Put one foot before another, and you will get there" (203). This shows that Charu is different from the conventional characters who loses hope and confidence whereas she remains ambitious in her life and finally meets Kundan. Charu successfully marries Kundan and settles in Singapore. The teenage village girl has gained a new woman identity because of her strong willed nature.

Ama, an Elderly Village Woman

Roy has characterized Ama an elderly village woman. She is the grandmother of Charu who plays an important role in the novel. Anuradha Roy elevates Ama's role by depicting her as a strong character. Though she belongs to a downtrodden community, yet she holds self dignity and honour. This illiterate woman proves herself to be independent even at the age of sixties. She has disowned her younger son, Charu's father because he is drunkard and always picks up quarrel and fight with his family and neighbours. His intolerable behaviour made his wife put an end to her life by leaving her only daughter Charu under the care of Ama. Roy characterized Ama as the most beautiful woman in Ranikhet and "she was not afraid of anything or anyone" (18). She courageously disowns her son and supports the family with her single income to raise Puran and Charu. Though she has two sons, no one is supporting her even Puran remains as a half witted person. Ama doesn't lose hope, she does all sort of work to give food for her dependents.

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Ama, though illiterate, prefers to give the best education to her granddaughter Charu and puts her in an English medium school. According to Ama, Charu should be educated so that” she won’t let a man get away with treating her badly”, but not so much that will stop her getting a husband. Through Ama’s point of view giving education to her granddaughter is seen as a mark of dignity in the society and that will help her to face problem. She is shown stereotypical but believable wise village woman because she was the first to sense mysterious character of Veer and had always suspected his disappearance and appearance. And she has been predicting that Diwan Sahib health deterioration takes place because of Veer, who supplies him more drink and worsens the health of Sahib. Anuradha Roy reveals that apart from education knowledge can be acquired from observing the real life and Ama believes that “A girl learns what she needs to know.”(19)

Feminist Attitude

Anuradha Roy’s women characters are sowed with the feminist attitude, which is fostered by the social issues they face with strong attitude. They are shown as independent entities, growing and developing according to their own preferences and finding social recognition. Thus the novel reveals the ‘new woman identity’ in modern context.

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**Voice Onset Time and Burst Duration of
Bangla Labial Stop Consonant in
Consonant-Vowel (CV) Context**

Arundhati Sengupta, M.A.

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Abstract

Consonant-Vowel (CV) construction is the most frequent syllable in Bangla. The present study examine the acoustic properties of Bangla four labial stop consonants [p, ph, b and bh] in the initial position in a consonant-vowel context with seven following vowels /ɔ, a, e, æ, i, u, o/. Bangla is a type of language that uses aspiration as an addition feature to distinguish phoneme. Bangla labial stops are investigated to provide acoustic information. Acoustic parameters, voice onset time (VOT) and burst duration (BD), are measured from wave form and spectrogram of CV syllable. The study shows that the VOT duration for all consonant has its lowest absolute value when followed by /a/. In case of voiced consonants a high negative VOT (ms) is shown when the stop consonant is followed by vowel /e/. There is no significant difference between median burst duration of aspirated and unaspirated stop.

Keywords: Bangla labial stops, voice onset time and burst duration, acoustic study.

Introduction

In speech recognition, one of the most difficult task is the acoustic study of consonant due to the speaker dependent nature and different context of the stops. Stop consonants are generally produced by the complex movement in the vocal track with the nasal cavity closed and the rapid closure and opening is affected by the oral cavity.

In 1979 and 1986 Sarkar [1, 2], established 16 canonical syllable patterns in Bangla, which are as follows: CV, CVC, V, VC, VV, CVV, CCV, CCVC, CVVC, CCVV, CCVVC, CVCC,

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CCCV, CCCVC, VVC, and CCCVV. Among these 16 patterns, CV has the maximum number of frequency, approximately 54% in the language [3]. Thus, the study of Bengali stop consonant is important in order to understand their time and frequency domain characteristics.

Method

Participants

One normal male native speaker of Bangla served as participant. While participant had learned Bangla as his first language and was bilingual with English as his second language.

Equipment

All the speech samples were recorded with a microphone (Sony IC Recorder) placed approximately 25 cm away from lips with 45 degree angle in a quiet room. The microphone output was line-fed into a personal computer. The speech signals were digitally sampled at 44.1 kHz and 16 bit.

Parameter Measurement

To measure the acoustic features of labial consonant in CV syllable, Wavesurfer and Praat were used.

Voice Onset Time (VOT)

The term Voice Onset Time (VOT) refers to the temporal interval between the release of the consonantal constriction and the onset of voicing i.e. the timing of the beginning of vocal cord vibration in CV sequences, and is expressed in milliseconds (ms) [4, 6].

Burst Duration (BD)

Duration measurements for CV syllables were made for the burst of initial consonant, CV vowel transition. The duration of formant transition was selected from the onset of the formant to the steady state of vowel formant.

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Results

Measurements of 28 CV syllables were done manually. In the following description only the initial labial consonants of CV syllable were discussed. The important acoustic measurements include initial consonant burst duration (BD) and the voice onset time (VOT) of the consonant. The median values of these parameters with their standard deviations (SD's) are shown in the Table 1 and Table 2 for unvoiced and voiced stops respectively.

Stop	Following Vowel						
	/a/	/æ/	/e/	/i/	/o/	/ɔ/	/u/
/b/	-178.0	-131.0	-192.0	-187.0	-160.0	-167.0	-139.0
	55.46	25.72	31.63	31.97	21.78	12.50	30.14
/bh/	-68.0	-61.0	-78.0	-81.0	-94.0	-87.0	-116.0
	17.39	12.77	26.23	12.66	0.58	5.13	2.52
/p/	19.0	12.0	20.0	26.0	26.0	38.0	21.0
	4.93	3.79	1.53	3.06	3.21	4.04	3.46
/ph/	94.5	52.0	96.0	79.0	95.0	112.5	118.0
	36.06	17.09	15.56	1.53	4.04	4.95	20.74

Table 1: Median values with their standard deviation (SD) of VOT measured for initial unvoiced and voiced labial stop consonant from CV syllable.

The VOT duration for the unvoiced /p, ph/ and voiced /b, bh/ have been grouped as the VOT value for /b, bh/ is negative and large while for /p, ph/ it is always positive and small. For /p, ph/, the average VOT are 23.1 ms and 92.3 ms respectively.

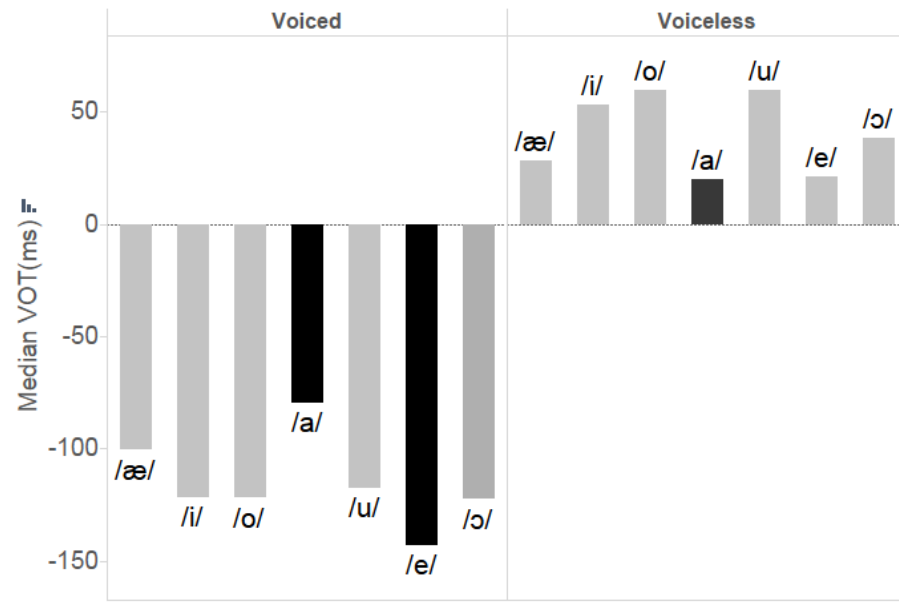


Figure 1: VOT values of voiceless /p, ph/ and voiced /b, bh/ when followed by vowel /ɔ, a, e, æ, o, i, u/.

The average VOT for voiced /b, bh/ are -164.8 ms and -83.6 ms respectively. The VOT for /b, bh/ is affected by the vowel /a/ and /e/. The VOT values are minimum when it is followed by the vowel /a/ for both voiced and voiceless subgroup of consonants. For voiced consonants, a high negative VOT is observed when the consonant is followed by /e/. These differences show that the VOT information is a very important cue for identifying the dissimilarities between voiced and unvoiced consonants.

Stop	Following Vowel						
	/a/	/æ/	/e/	/i/	/o/	/ɔ/	/u/
/b/	7.00	9.00	11.00	11.00	7.00	13.00	9.00
/bh/	0.577	1.000	2.646	3.606	2.309	2.517	3.464
/p/	9.00	11.00	10.00	9.00	10.00	9.00	10.00
/ph/	1.732	0.000	0.000	1.528	0.577	1.000	0.577
	8.00	6.00	6.00	8.00	10.00	10.00	6.00
	2.646	1.732	3.606	1.732	0.000	2.646	2.309
	16.00	15.00	11.50	14.00	11.00	16.50	8.00
	1.414	4.359	2.121	1.000	1.732	3.536	2.887

Table 2: Median values with their standard deviation (SD) of BD measured for initial unvoiced and voiced labial stop consonant from CV syllable.

The average burst duration (BD) for voiceless /p, ph/ are 2.4 ms and 13.1 ms respectively. For voiced /b, bh/ the average burst duration are 9.5 ms and 9.7 ms respectively.

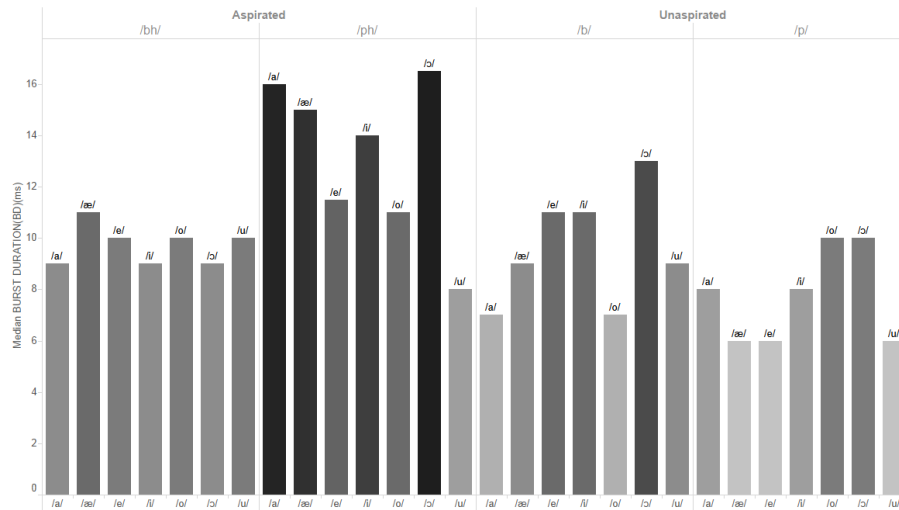


Figure 2: BD values of stop consonant /p, ph, b, bh/ when followed by vowel /ɔ, a, e, æ, o, i, u/.

While analyzing the burst duration (ms) in CV sequence of labial consonants (aspirated and unaspirated both), no significant pattern is identified. However, we have observed relatively high values of BD for the consonants when followed by /ɔ/ except voiced aspirated consonant/bh/ [Fig. 2].

Discussion

The findings of this study suggest the voicing feature of labial stop production in Bangla parallel to the study made by Lisker and Abramson, 1964 [5][6]. That is, the voiced unaspirated

/b/ and aspirated /bh/ reside on the negative side of the VOT range while the voiceless unaspirated /p/ and aspirated /ph/ are located in the positive half of the VOT range. (Fig.3)

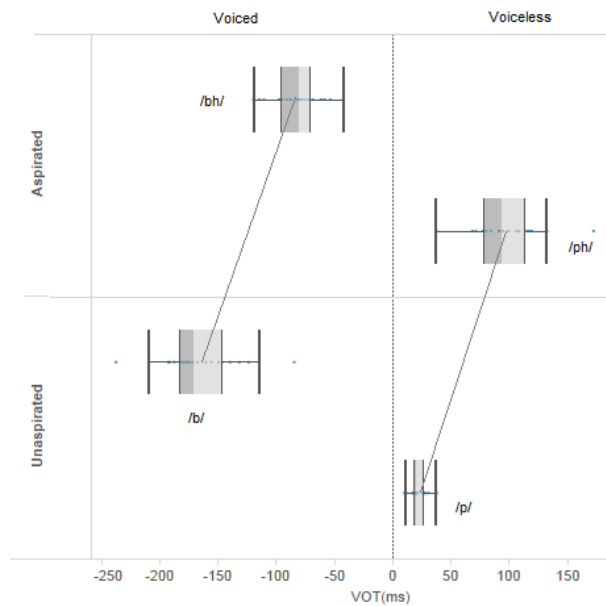


Figure 3. Median voice onset time as a function of voicing and aspiration for four labial stop consonants in Bangla. Error bars represent standard deviation range where the greyed box represents the area containing 3 quarters of the measurements.

It can be observed, VOT duration of labial unaspirated voiceless stop /p/, is concentrated with a short range of 27ms with a median value of 21ms. Whereas, a relatively wide VOT range is observed for /ph/, /b/, /bh/ are 95ms, 95ms, 77ms respectively.

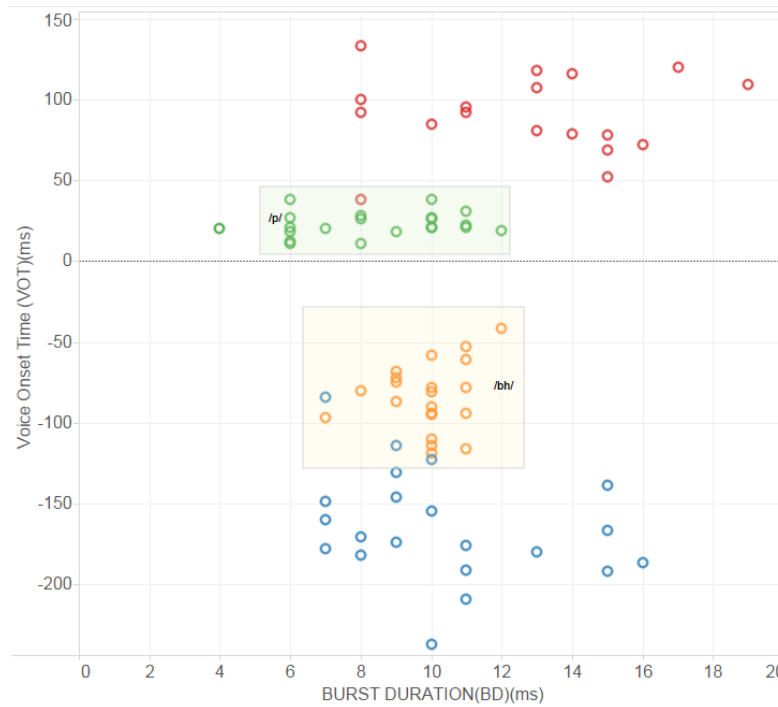


Figure 4. Relationship between VOT (ms) and BD (ms) for all measurements of stop consonants in CV seq. X axis and Y axis represents VOT and BD respectively. Measurements from /p/, /bh/, /b/ and /p/ consonants are represented as green, orange, blue and red dots respectively.

The above diagram tries to understand the relationship between the VOT and BD for all CV sequence of labial consonants. It can be observed that the data points representing /p/ and /bh/ are confined in a very small region. On the contrary, /ph/ and /b/ data points have been scattered all over the place. Therefore, it can be concluded that the ratio between VOT and BD for labial consonant in a CV sequence has a limited variation.

In order to identify how closely the values are related, we tried to identify the Euclidian distance between the centroid of the area for each stop consonant to each of the measurement points, as represented in above chart (X axis represents VOT and Y axis represents BD in milliseconds). In order to identify the centroid for area of a particular stop consonant we have

performed a k-means clustering, with partition size as 1. Following this, we have calculated the Euclidian distance of each of the points. The subsequent table documents the median, maximum and minimum equation distance for each of the labial stop consonants as measured from there centroids.

Labial Stop Consonant	Euclidian Distance (ms)		
	Median	Min	Max
/p/	4.91	2.35	15.05
/ph/	18.71	4.07	56.96
/b/	18.10	5.24	80.11
/bh/	12.03	3.00	42.05

Conclusion

Thus, the acoustic study shows that the Bangla labial stop consonants in initial position of syllables preceding a vowel are impacted by various acoustic attributes such as onset of the periodic glottal pulsing and the articulation is associated with the release of the consonant burst etc. Therefore, the following vowel plays a very important role in the classification of stop consonant.

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Colonial Law and Caste Mobility in the Novel *Saraswathivijayam*

M. Dattatreya



Abstract

The paper attempts to problematise the tendency of the postcolonial elite to homogenise their experiences as victim subjects, negating and subsuming the perspectives of the unrepresented/underrepresented cultures and communities. In this endeavour the paper presents the case of *Saraswathivijayam*, one of the earliest Malayalam novels, which portrays the introduction of colonial rule and dissemination of colonial modernity as ushering in an era of multiple possibilities hitherto denied by the Indian traditional order to its marginalised communities. The seminal aspect of contradiction and confrontation in the novel *Saraswathivijayam* is the portrayal of native law as opposed to colonial law. Thus, it throws up many challenges to the politics of the postcolonial elite by showing that colonial consciousness in fact opened up numerous possibilities for everyone involved rather than being an alienating experience, as the elitist perception of colonial encounter dominantly perceives.

Keywords: Caste, colonial encounters, colonial law, postcolonial elite.

The whole corpus of postcolonial theory - though rightfully articulates the anguishes, dilemmas, choices, ambiguities and possibilities - at times becomes a theoretical apparatus

for the postcolonial elite to homogenise their experiences as victim subjects, negating and subsuming the perspectives of the unrepresented/underrepresented cultures and communities. Privileging the elitist positions as victimhood not only amounts to uncritical assumptions of structures of experiences but such standpoints also gloss and even blink over hard realities of native dominance and repression which are essential realities in the Indian context. The dominant expression in postcolonial theory universally has been attributing binary power positions as oppressor and oppressed in the context of European and non-European relationships. Such definitions and understanding probably could be more suitably employed to understand African and certain non-Indian colonial experiences on certain specific conditions. Any effort to essentialize and homogenise the Indian colonial experience could be strongly contested by the non-elite Indian approach to the study of colonial historiography of India. Particularly, any analysis of the influence of colonial modernity in the context of gender and caste identities and their dynamics is an area of much interesting study. The efforts of Indians to fashion their own version of modernity, and to adopt and disseminate it, have been multilayered. An important area of colonial transaction has been the colonial understanding of existing native laws and an effort to remodel modern legal system on European lines. Numerous religious, caste, tribal, and ethnic groups adhered to a notion of authority with little corresponding assumption of legality (Nair 22). The British effort to establish their version of law for colonial India was riddled with a complex understanding of the existing pre-colonial systems of governance and rule. Pre-colonial India which was essentially an agrarian society functioned on the premise of its own notions of rules, regulations, customs and norms. The implications and the extent of the influence of *Smrithis* and *Dharma Shastras* on the regulatory system of public behaviour and conduct has been widely debated with little consensus. Though colonial rule and introduction of modern law overwhelmingly overlapped and dominated the existing system under the assumption that there were traditional canonical laws which adhered to Sanskritic and Islamic traditions, the influence of Sanskritic hegemony on the ruling classes of various castes and communities needs further investigation.

The colonial assumption of the hegemonic role of traditional/sanskritic/Brahmanic was by all means a native elite/pundit input which was consolidated and fortified by the colonial regimes. The understanding of caste system on *Varna* lines might appear highly simplistic in the absence of a systematic study of the caste discourse itself. The functional role and significance of Brahmanical hegemony in the hierarchical structure of India could never be

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undermined in the face of tremendous historical inputs. “The hierarchical structure of ascriptively segmented occupational and endogamous castes, endowed with differential distribution of privileges/disabilities and sanctified by the dominant religious categories of karma and Dharma was certainly a pan-Indian phenomenon, though spread unevenly. Despite intra-regional differences, the pattern of hierarchy was remarkably uniform over different regions and has been so, for more than a millennium – with Brahmins at the top, other literary, propertied and clean castes following and *shudra* and *ati-shudra*, labouring and polluted castes at the bottom” (Aloysius 26-27).

It’s under these assumptions does one of the early Dalit novels in India *Saraswathivijayam* (1892) written in Malayalam language weaves its narrative. Potheri Kunhambu (1857 – 1919), the author of the novel, belonged to Tiyya caste, a community involved in the lowly occupation of toddy tapping. He received English education at the Cannanore Government High School and later went on to become a lawyer at Cannanore after passing the vakil examination. ‘The pulayas of Malabar are in a sorry state’ was the provocation for his writing. He adopted the western genre of novel to communicate his zeal for the uplift of the lower castes, through colonial education and ultimately the accruing effects of colonial modernity. He perceived that colonial rule and dissemination of colonial modernity opened up multiple possibilities hitherto denied by the traditional order. His understanding of the traditional order was that of a system governed, interpreted and hegemonised by the Brahmanical castes, which essentially functioned and derived their power through sanskritic *smrithis* and *shastras*. This native order privileged the ruling dominant castes and dehumanised the lower strata of the ‘Hindu’ society. He counter-posed colonial rationality as against traditional faith system. He also extensively used the secular rational logic of modern discourse to challenge the existing order. His transformative zeal was holistic, extending to all spheres of ‘Hindu’ life, involving education, religion, law and ultimately an aspiration for equal and respectable life. Although he never personally got converted, one of liberative ideas he espouses in his novel is conversion to Christianity. Later, in 1904, writing in *Tiyyar*, he even advocated mass conversion of Tiyyas to Christianity.

The seminal aspect of contradiction and confrontation in the *Saraswathivijayam* is the portrayal of native law as opposed to colonial law. They are deployed by the author in Manichean terms. In the novel, Kuberan Nambudiri, the central figure, defends his order to

kill the *Puleyan* as ordained by the *Smrithis*. He even convinces the Kothu Nambiar, the official in charge of documenting the inquest report of murder, “You may not have read the manusmriti; it is because the King is mleccha that we are faced with all these problems. He makes no distinction between brahmanas and chandalas: everyone is punished alike for their crimes” (Kunhambu 20-21). This very fact of non-discriminatory aspect of colonial law is eulogised by Kunhambu extensively in the novel. There are many instances in the novel where the Brahmin characters often complain about the non-privileging aspect of colonial law, which equalises them with other castes and communities. *Manusmriti* is quoted extensively throughout the novel by Kuberan Nambudari to justify the supremacy and the power of the brahman over other castes (Kunhambu 33-35, 53-54). In one sense he lived in a quixotic world where his traditional authority that had historically privileged and enriched him was crumbling, owing to gradual ascendance of the colonial authority. The transition is not complete and full, its phase in historical dynamics, which appears to be more ambiguous for everyone involved. Nambudari even convinces the village *adhikari* Kothu Nambiar, who was responsible for preparation of the inquest report to favour him. Citing extensively from *Smrithis* “Because he does not know the influence of the Brahamins, and there is no one to inform him, the white man has created a nonsensical penal code. Regardless of whether we lie or commit a sin, because of our sacred powers, no evil accrues in us” (Kunhambu 21-22). . The penal code that the Colonial government had enacted is derided by Kuberan Nambudari on various occasions and he even feels that he should move to Thiruvanthpuram in the state of Travancore to escape from law after the purported murder, where the Hindu King is the protector of Brahmins “...let us go to Thiruvanthpuram, and we can plan the rest of our journey later. The King is a Hindu so we should be safe since a belief in the protection of Brahmins and upholding dharma is strong there. We won’t have to face the impudence of Sudras; the important officials are all Brahmins” (Kunhambu 94). Though the Indian Penal Code came into force in 1862 in British India its application was not extended to Princely states, which had their own law and courts till 1940s. Nambudari is referring to the juxtaposed situation in colonial set up and the contradictions in the colonial and the native legal systems with respect to caste and even gender issues.

The ultimate liberation for both the Brahmin and the low caste is shown to lie in the colonial intervention of the European law. It is the same colonial intervention which saves Nambudari’s daughter Subhadra and her children from devastating treachery as they are rescued by a European missionary, who not only saves them but also gives them a new

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religion, a new culture and the colonial mode of education which empowers and provides them succour. Potheri Kunhambu vehemently argues for reforms in the Malabar Hindu society, which is conceived through colonial modernity. His zeal and commitment to write the novel is more of a political act than a mere aesthetic response to the changing times. The colonial consciousness which pervades through the novel throws up numerous possibilities for everyone involved rather than being an alienating experience, as the elitist perception of colonial encounter as time and again been dominantly perceived. This ambiguity has shaped the attitude of all the reformists including that of Raja Ram Mohan Roy, Jyotiba Phule, B.R. Ambedkar, and Sir Sayyid Ahmad Khan till the emergence of the elitist Nationalist discourse. So Potheri Kunhambu was not alone in this existential dilemma. This logic holds true to anyone contesting the elitist notions of colonial transaction. Tradition or any idea of tradition cannot be imagined without the structure of authority and power behind it. To quote historian Dileep Menon, who has translated this novel into English and has written an insightful afterword, “If we put the experience of lower castes at the centre of our understanding of colonial modernity then we are faced with unresolved dilemma of belonging, which continues into independent India. The simple dichotomy of inner and outer, tradition and modernity collapses since lower castes are excluded from the inner space of tradition itself” (Kunhambu 67).

The secularization process which sets in, owing to colonial intervention, alters the very nature of consciousness which prevails in India. It is the similar phenomenon which Europe experienced in the period that followed enlightenment. This consciousness which instils reason as acceptable means of understanding and interpretation, challenges established orders and heralds the dawn of a new era, which Potheri Kunhambu celebrates as a new beginning in the life of outcastes of Malabar region. The Pulayan who was punished for singing the name of God, later ascends to the position of Judge and also marries Saraswathi the granddaughter of Kuberan Nambudari, which would be inconceivable in a traditional system. The breaking of the caste endogamy through the marriage of an untouchable Pulayan and the high caste Brahmin girl Saraswathi is intended by the author to be an attack on the core of the caste system itself. This is much before Dr. B.R. Ambedkar, the modern messiah of the depressed communities, advocated the same in his *Annihilation of Caste* to completely eradicate caste hierarchies (Ambedkar 10-11). The pulayan Marathan empowered by colonial English education, gains as much prominence in the modern public domain as Jesudasan, the Judge, as a result of the social mobility ushered in by colonial modernity through the

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principle of rule of law. Again in the words of Dilip Menon, “Throughout the novel there is at once an agonised engagement with Hindu tradition as well as the overwhelming recognition of the futility of a constructive dialogue with it. Tradition subordinates, modernity frees” (Kunhambu 94). Thus, the novel becomes a precursor to the unfolding of events for the ideological formations of colonial and postcolonial India.

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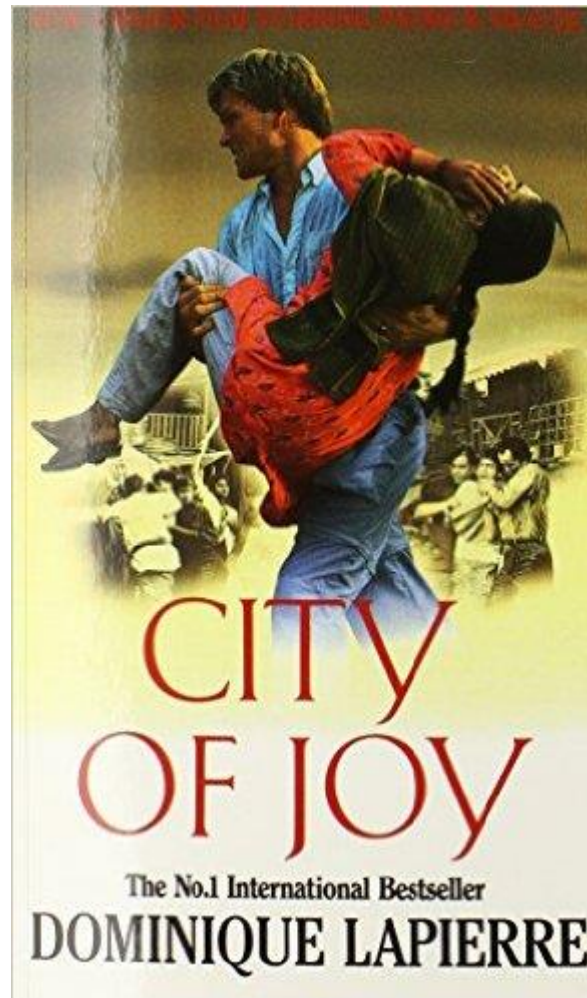
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**Calcutta (Kolkata) - the City of Pulsating Lives:
A Critical Study of *The City of Joy* by Dominique Lapierre**

Dr. Dhananjoy Roy, M.A., M.Phil., Ph.D.



City of Calcutta

Since its earliest days, the city of Kolkata (Calcutta) has always been a target for derogatory remarks especially by the Western or European tourists, diplomats, and rulers. R. P. Gupta in the “Introduction” to Raghubir Singh’s *Calcutta: The Home and the Street* (1988) notes

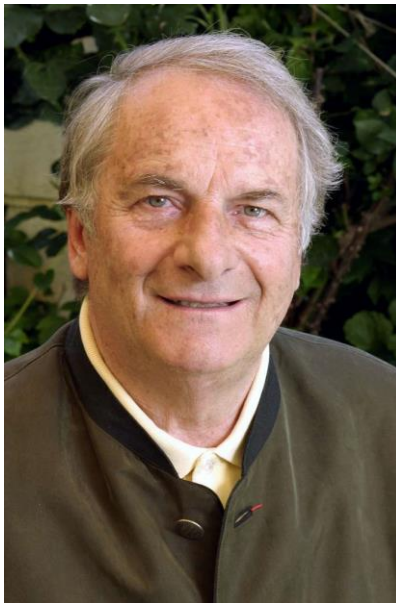
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how a British ruler in India like Robert Clive criticized the city of Calcutta by calling it “the most wicked place in the universe,” and how Winston Churchill expressed his aversion for the city by saying to his mother: “I shall always be glad to have seen it . . . for the . . . reason . . . that it will be unnecessary for me ever to see it again,” and even how a great writer of the West like Gunter Grass in *The Flounder* (1977) commented upon the city thus: “. . . this crumbling, scabby, swarming city, this city that eats its own excrement. . . It wants its misery . . . People . . . have daily diarrhea: white shirted maggots in a shit pile with Victorian excrescences, a shit pile that dreams up new curlicues every minute” (Gupta 1). Gunter Grass, notwithstanding, came to Calcutta twice; first in 1987 when he stayed in the city for a period of six months, and then in 2005 when he stayed here for a week.

Dominique Lapierre



Dominique Lapierre

Courtesy: <http://www.babelio.com/auteur/Dominique-Lapierre/5637>

Though being a European himself, Dominique Lapierre however does not have any favour for such European or Western personalities, nor even for those Western tourists who visit the city of Calcutta and criticize it with unkind words before or after leaving the city. He makes clear his feelings about the opinions of such visitors to Calcutta from the West in the

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“Introduction” to Raghu Rai’s *Calcutta* (1989), a collection of photographs of Calcutta when he states that to know the city of Calcutta is “to attempt an adventure” for which one needs “courage and perseverance” (Raghu Rai 8), and not a feeling of aversion towards the city. The way he speaks about Western visitors who make bitter comments about the city of Calcutta without knowing the city fully well is significant:

Ah Calcutta, burdened with the stigma of despair! Ah Calcutta, reviled as the greatest urban disaster on this planet, a hell on earth. Ah Calcutta, even the Indian Prime Minister, Rajiv Gandhi, called you a dying city. Ah Calcutta, the graffiti on your walls confirm that no hope is left, only anger. Ah Calcutta, in their thirst for justice millions of your children have finally embraced communism’s promises of salvation. The horrified expression on the face of the American tourist I see coming out of the Grand Hotel, the local palace with its palm-fringed swimming pool, mirrors the truth of many of these accusations.

But what this stranger able to see of Calcutta, before getting back into her air-conditioned taxi, which in a few minutes would take her to her plane bound for New York? . . . Calcutta does not easily shed its horror. You will need courage and perseverance if you want to attempt the adventure of getting to know Calcutta (Raghu Rai 8).

Lapierre does have the “courage and perseverance” to undertake the adventure of getting to know Calcutta and its people from the very grass root level, and for this he spent several years in this city. This certainly finds reflection in his novel *The City of Joy* (1999). Kiran Manohar’s account in his review article “An Epic Venture into the Soul of humanity” is worth mentioning in this context:

I remember a time when there were many protest in Calcutta, on the streets, in the newspapers, on the television against the contents of this book [*The City of Joy*]. People at that time felt that it was a degrading account of their city written with an intention of harming the image of Calcutta and India in general. I read

this book specifically because of this, to judge for myself the truth behind those criticisms, and frankly I was curious too . . . and now, having read it, I must say that, nowhere in those pages have I seen any such intent by the author. In fact, it is a very realistic portrayal of facts by a great person who loved India and made the slum his home and helped all those people, who in turn worshipped him.

Prejudiced, Partial and Often Negative

The opinion about an Eastern city like Calcutta expressed by the Western tourists, however, may be considered to be typically Orientalist for two major causes. First, most of these views are prejudiced, partial and often negative, for as J. A. Cuddon in his *A Dictionary of Literary Terms and Literary Theory* (1998) has indicated, “Much of the discourse of Orientalism has been partial and prejudiced and often condescending (especially that originating from government servants, colonial officers, political agents/rulers et al).” “. . . a certain arrogance and a sense of superiority — a ‘we know best’ attitude — on the part of the West towards the East” (Cuddon 622) that Cuddon also points out as a common feature of the Orientalist perspective can also be noted in the reactions of the Western tourist-critics of the city of Calcutta.

Facile Knowledge Or Information

Second, most of the Western views on the city of Calcutta and its people are the products of a facile knowledge or information gathered by the viewers or the tourists from the West, in keeping with what Edward Said in his seminal work, *Orientalism* (1978) described as “textural generalization” (Said 2) of Orientalism. Dominique Lapierre, who clearly does not have any faith in the “facile generalization” (Said 2) of the Western views on Calcutta, however, in a sense is himself an Orientalist and his novel, *The City of Joy* is a work of Orientalism, for as Said puts it “Any one who teaches, writes about, or researches the Orient . . . either in its specific or its general aspects, is an Orientalist, and what he or she does is Orientalism” (Said 2). Nevertheless, it needs to be pointed out that Lapierre does not have any concern for whole of the Orient in his novel but concentrates only on a specific part of it: the city of Calcutta and its people, especially the slum dwellers in the city. Also, it will not be the concern of this study to look at Lapierre as an Orientalist. Rather, it will be the present writer’s endeavour in this paper to study how

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Lapierre, being a European himself, looks at and represents the city of Calcutta in *The City of Joy*.

Foreword in *The City of Joy*

Lapierre's novel which the author himself, in the "Foreword" to the New Millennium Edition, describes as "an epic about the soul of humanity," and a novel that was endorsed by Pope John Paul II as "a lesson of hope and faith for the world," tells the story of the devastated lives of slum dwellers in the city of Calcutta who have only hope, love, joy and humanity as the means of their lives. The blurb of the same edition of the novel describes the book as:

This is the story of living saints and heroes — those who abandoned affluent and middle-class lives to dedicate themselves to the poor. And it is a testament to the people of the City of Joy. Their tragedies will move you, but their faith, generosity, and most of all, boundless love will lift you, bless you, and possibly change your life.

The City of Joy, the Novel

This novel, which was filmed by the British director Roland Joffé and the Canadian producer Jake Elberts in 1991, was the product of "extensive research" done by Dominique Lapierre himself on the slum dwellers in the city of Calcutta and in some other parts of Bengal over the years 1982 and 1983, and it was given the form of a novel by the author-researcher himself thereafter in 1984. In the "Author's Note" in this book, he speaks about this research clearly:

My story about the City of Joy is based on two years of extensive research in Calcutta and various areas of Bengal. I was given access to personal diaries and correspondence, and the bulk of my research, consisted of over two hundred lengthy interviews, conducted through interpreters in various languages including Hindi, Bengali, and Urdu. These interviews, which I transcribed into English and French, are the basis for the dialogues and testimonies in this book (Lapierre xv).

In talking about the alterations he made in the names of the protagonists and of certain situations in the novel from his real research work, Lapierre clarifies quite frankly that

The protagonists of the City of Joy [the name he gives the slum] wished to remain anonymous. Therefore, I have, purposely changed the identities of some characters and certain situations. The story I tell here is, however, true to the confidences that the people of the City of Joy have shared with me, and to the spirit of this unusual place (Lapierre xvi).

Life Experience

Certainly the story that this novel tells is true to the life experiences of the poor people who live in slums in the city of Calcutta. The name Lapierre gives the slum which is the locale of his narrative is “City of Joy”, which is actually a literal translation of the Bengali name, “Ananda Nagar”. However, it is important to note that none of the three thousand odd slums in the city of Calcutta bears this name, and that “Ananda Nagar” – “City of Joy” is actually based on the sprawling Pilkhana slum located in Howrah, a town situated across the river Ganges and opposite Kolkata. But *The City of Joy* is actually far more than a novel detailing the misery and the suffering of the slum dwellers in a metropolitan city like Calcutta. Lapierre does represent the poverty-stricken lives of the slum dwellers, but he also celebrates the power of their will to win over almost every obstacle in their lives. Indeed, Lapierre shows that the slum dwellers’ lives are sustained by their immense capacity for love and joy, humanism and altruism, irrespective of the constraints of religion, gender or class.

Pictures of the Present Day City

But even if the action of the novel is centered on a slum, the whole work projects a series of distinct pictures of the present day city of Kolkata. In this, Lapierre’s vision is truly panoramic, for he includes not only perspectives like the one which sees Kolkata as the city of lost glory, and of the most degrading poverty, but also one which celebrates the metropolis’ capacity for joy, love, tolerance, and humanity. Different visions of the city fill the pages of Lapierre’s novel, and he calls Calcutta the city of the “human horse”, and refers to it as a site of the direst inhumanity. *The City of Joy* further represents Calcutta as a city of mirages and

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illusions, as one pulsating with life, and as one that breathes with multitudes of faiths and festivities, as a major business centre and as a hub for such illegal trades like that of the selling of human embryos and fetuses. Finally, there is also in the novel a typification of the city of Kolkata in terms of the goddess Kali, a deity who is equally merciful and unmerciful, benevolent and gracious, but gruesome and violent.

The Plot

Lapierre, however, sets the plot of his novel in a slum and he proceeds to reflect upon the texture of human life in this marginal part of the city. This novelistic strategy conforms to what Blanche Gelfant in *The American City Novel* (1954) has typified as the “ecological” type of city novels, a category “which focuses upon one small spatial unit such as a neighbourhood or city block and explores in detail the manner of life identified with this place” (Gelfant 11). It may be mentioned in passing that the “ecological” type is one of the three types of city novels as categorized by Gelfant, the other two being the “Portrait” type and the “Synoptic” type. The small area or “spatial unit” of the city of Calcutta that Lapierre selects, is “one of the principal and oldest of Calcutta’s slums” (Lapierre 44), one that is “situated in the suburbs, a fifteen minutes’ walk from the [Howrah] railway station” (Lapierre 44). This slum is “wedged between a railway embankment, the Calcutta-Delhi highway, and two [jute] factories” (Lapierre 44) on the bank of the river Hooghly, and the novelist informs the reader that it had its genesis in the act of the owner of one of the jute factories “who, at the beginning of the [20th] century, had lodged his workers on this land which he had reclaimed from a fever-invested marsh, [and] had christened the place Anand Nagar, or ‘City of Joy’” (Lapierre 44).

The jute factory like hundreds of other factories in the city had closed down several decades earlier, but the slum Anand Nagar had not been demolished; rather, to quote the author, “the original workers’ estate had expanded to become a veritable city within a city” (Lapierre 44). More than seventy thousand people are said to reside in this slum. And these slum dwellers believe in various religions, including Islam, Hinduism, Sikhism, Buddhism and Christianity. Since the total area of this small slum is “hardly three times the size of a football field” (Lapierre 44), it is a wonder that around ten thousand families, divided zone-wise according to their

respective religions, live here in such a small area, and that too with joy, peace and love, if not with lavishness since every moment of their lives is marked by hardship. The author has allotted a full chapter (Chapter 7) of the novel to describe the utter destitution of the slum dwellers of the city of Calcutta and especially of Anand Nagar. A small part of his description of the hardships endured daily by the poor slum dwellers may be cited here:

Everything in these slums combined to drive their inhabitants to abjection and despair: shortage of work and chronic unemployment, appallingly low wages, the inevitable child labour, the impossibility of saving, debts that could never be redeemed, the mortgaging of personal possessions and their ultimate loss sooner or later. There was also the total non-existence of any reserve food stocks and the necessity to buy in minute quantities — one cent's worth of salt, two or three cent's worth of wood, one match, a spoonful of sugar — and the total absence of privacy with ten or twelve people sharing a single room (Lapierre 43).

The Slum

Lapierre significantly calls this slum a “poverty stricken industrial suburb” (Lapierre 43), and he describes in detail the standard of life there:

With its compounds of low houses constructed around minute courtyards, its red-tiled roof, and its rectilinear alley-ways, the City of Joy did indeed look more like an industrial suburb than a shantytown. Nevertheless it boasted a sad record — it had the densest concentration of humanity on this planet, two hundred thousand people per square mile. It was a place where there was not even one tree for three thousand inhabitants, without a single flower, a butterfly, or a bird, apart from vultures and crows — it was a place where children did not even know what a bush, a forest, or a pond was, where the air was so laden with carbon dioxide and sulphur that pollution killed at least one member in every family, a place where men and beasts baked in a furnace for the eight months of summer until the monsoon transformed their alleyways and shacks into lakes of mud and excrement; a place where leprosy, tuberculosis, dysentery and all the malnutrition

diseases, until recently, reduced the average life expectancy to one of the lowest in the world; a place where eighty-five hundred cows and buffaloes tied up to dung heaps provided milk infected with germs (Lapierre 44-45).

One of the major hardships that the slum dwellers face in their lives is their poverty. Every day, and indeed every moment of the lives of the people in the City of Joy is lived in extreme poverty. Many of the bread earning members of the ten thousand ill-fated families living in Anand Nagar often fail to earn the minimum amount of money necessary to buy a handful of rice and *dal* to feed their families twice a day. The author's statistics regarding the real-life experiences of these poor people in the city makes his picture all the more realistic:

Above all, however, the City of Joy was a place where the most extreme economic poverty ran rife. Nine out of ten of its inhabitants did not have a single rupee per day with which to buy half a pound of rice (Lapierre 45).

The Misery

The lives of the slum dwellers of Calcutta are so miserable that they are often compelled to take to various antisocial and even criminal means to earn their livelihood. Lapierre shows in the text how the poor people of the slum seldom bother about moral compunctions in selling their blood to the private blood banks, in disposing off the bones of their dead to certain medical clinics, and even selling human embryos and fetuses. Such unethical means of earning a livelihood very often appears to them to be the only chance of survival in the city. Sometimes the poor inhabitants of the slum sacrifice their own lives for earning a few rupees to save the lives of the other members in their families, as Selima does in the novel.

But their misery is so common to them that “their poverty itself . . . [had] become a form of culture” (Lapierre 44). And not only poverty alone, but every hardship in the lives of the poor slum dwellers is finely counterbalanced by some other “factors” that allow them “not merely to remain fully human but even to transcend their condition and become models of humanity”

(Lapierre 43). In his two years of research on the slum dwellers in the city of Calcutta and the rest of Bengal, Lapierre came across evidence of how:

In these slums people actually put love and mutual support into practice. They knew how to be tolerant of all creeds and castes, how to give respect to a stranger, how to show charity towards beggars, cripples, lepers and even the insane (Lapierre 43-44).

Help for the Weak

Thus in *The City of Joy* Anand Nagar is a place where “the weak” are “helped, not trampled upon,” “orphans are instantly adopted by their neighbours” and “old people” are “cared for and revered by their children” (Lapierre 44). Here “The poor of Calcutta” are “not uprooted”; rather they live and share everything “in a communal world” and respect “its social and religious values, maintaining their ancestral traditions and beliefs” (Lapierre 44). The slum dwellers of the City of Joy all have an indomitable power of endurance by which they can smilingly confront and triumph over any hardship and/or any hurdle in their lives. It is because of this that they can tolerate the insufferable, and can even conquer utter destitution. *The City of Joy* provides many such instances that show the immeasurable power of endurance in the slum dwellers of Calcutta. One such incident may be cited here for the sake of the present discussion. A ten-year old Muslim boy Sabia’s death agony from osteo-tuberculosis compels Stephen Kovalski, the Polish priest and Sabia’s neighbour in Anand Nagar being to protest against God for the suffering of the poor little boy: “Why this agony of an innocent in a place already scarred by so much suffering?” (Lapierre 103). Every evening Sabia’s agonized cries rise to such a height that Kovalski initially succumbs to “cowardice” (Lapierre 103) in vainly trying to shut up his ears with cotton wool. But finally, it is Sabia’s power of endurance — his indomitable ability to conquer all physical suffering — to which Kovalski heartily surrenders. He then realizes: “It was our suffering that the boy was enduring, Isaiah affirmed — and he would help to save us from our sins” (Lapierre 103). This infinite and indomitable vitality, which allows Sabia to ascend above all the torments and agonies of the mortal world, is innately present in every slum dweller in the City of Joy. Their ability to triumph over physical suffering teaches us a lesson of how to confront all the

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sufferings of the mundane world with a smiling face. Thus does Stephen Kovalski get his final lesson from the little ailing but smiling boy when he fails in his attempt to lessen Sabia's death agony by administering morphine:

Sabia had no need of morphine. His features were imbued with a peace that quite disarmed me. Bruised, mutilated, crucified as he was, he remained undefeated. He had just given me the most precious gift of all: a secret reason never to despair, a light in the darkness (Lapierre 105-106).

In another place in the novel too, Kovalski also gets a similar realization about the inestimable power of endurance of the slum dwellers of Anand Nagar when, in one monsoon day in the leper colony of the slum, he meets Anouar, a young leprosy patient with an amputated foot, who is frantically trying to save himself from being drowned by the rain water by standing on one charpoy though being "half immersed in water" (Lapierre 460). Kovalski becomes completely dumbfounded by the "stoical almost cheery attitude" (Lapierre 460) of this suffering boy and he realizes:

These lights of the world really deserve their place next to the Father. . . They have been to the very ends of suffering (Lapierre 460).

Strong Pulse of Life

Burton Pike in an essay titled "The City as Image" published in his book, *The Image of the City in Modern Literature* (1981) says: "The city has often been celebrated as the place where the pulse of life is strongly felt" (Pike 6). This "pulse of life" can "strongly [be] felt" even in the lives of the slum dwellers of Anand Nagar in Lapierre's novel. In his research on the people of the slums in Calcutta, Lapierre observed that they had "So much energy! So much vitality! So much zest for living!" (Lapierre 289), notwithstanding the countless hardships which they face every day in their lives. He thus appropriately concludes:

These men and women were life itself. LIFE in capital letters, the life that throbbed, the life that vibrated in them as it vibrated everywhere else, in this most blessed of cities, Calcutta (Lapierre 289).

In his “Introduction” to Raghu Rai’s *Calcutta* (1989), Lapierre further speaks about the reality of the immeasurable vitality present in the lives of the poor slum dwellers of Calcutta:

You [foreign tourists who pass harsh comments on the city] expected death [in the city of Calcutta], yet you find life. LIFE in capital letters. Pulsating life, swirling, thrilling, trembling — vibrant as nowhere else in the world. Life is everywhere, it reigns and commands. Life assails you, invades all your senses with its insane noises, its smells, its touches, with countless spectacles it provides. This life will make you see the miracle it is, will make you understand its mystery a little better. And I swear that this city is, above all, a homage to life (Raghu Rai 8).

Rhythm and Dignity

Sukanta Chaudhuri, who otherwise criticizes Lapierre’s *The City of Joy* and says “Dominique Lapierre is disappointed with Calcutta” (Chaudhuri 11), has to acknowledge too the endless vitality of the slum dwellers of Calcutta when he comments in his *View from Calcutta* (2002):

It is also true that at whatever deplorable level, the lives of the urban poor have a rhythm, a viability, hence — I admit the mortifying irony of the world — a certain dignity (Chaudhuri 11).

The “rhythm” and “certain dignity” that Chaudhuri here talks about are obviously present in the lives of the poor slum dwellers of Anand Nagar in Lapierre’s novel. No doubt, the slum dwellers are very poor and wretched, and they may not have either sufficient food, or even a minimum standard of living, or the both, but they have nonetheless immense energy to fight with and defeat all hazards of life. Moreover, their infinite vigour inspires others too to fight with all

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difficulties of life. Needless to say, Lapierre's narrative too represents this irrefutable truth of the lives of the slum dwellers of Kolkata. Thus Stephen Kovalski's note in his diary about a blind and old leper woman who always prays "for other people, to help them endure their own suffering" (Lapierre 107), is a kind of self-confession for being himself revitalized by the vivacity of the slum dwellers of Anand Nagar:

Her [of the blind old leper] suffering is like that of Christ on the Cross; it is constructive and redemptive. It is full of hope. Every time I leave the hovel where my sister, the blind leper woman, lives, I come away revitalized. So how can one despair in this slum of Anand Nagar? In truth this place deserves its name City of Joy (Lapierre 108).

In fact, it is the immense capacity of the slum dwellers of Kolkata to enjoy the essence of life amidst countless personal, social, economic and even political hazards that makes their slum a veritable city of joy. Kiran Manohar too in his essay emphasizes on this point when he notes: "An amazing place like Ananda Nagar is full of life."

Essential Aspect of the Lives

Lapierre's envisioning of this essential aspect of the lives of the slum dwellers of Kolkata makes his work a distinct one from that of the other novelists writing in English who have represented the city of Calcutta in their novels, especially Kunal Basu in his *The Opium Clerk* (2001), Amitav Ghosh in his two novels *The Shadow Lines* (1988), and *The Calcutta Chromosome* (1996), Amit Chaudhuri in his *A Strange and Sublime Address* (2001) and *Freedom Song* (2001) and Saranath Banerjee in his novel *The Barn Owl's Wondrous Capers* (2007).

Lapierre's novel also reveals an economic dimension of the city of Calcutta. But it is also important to note that Lapierre does not depict the city of Calcutta as an industrial city, and neither does he represent the industrial urban life of Calcutta in his novel. Nevertheless he has projected an image of the city as a major centre for a variety of economic resources for the

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millions of its inhabitants. Calcutta, it is shown in the novel, like any other city in the world, serves as an important locus for a multiplicity of professions for an enormous number of people: poor, middle-class, rich etc. Every class of people is engaged in one profession or the other in this city. *The City of Joy* in its pages mentions at least sixteen types of occupations including pottery, usury, pulling of hand-rickshaw, taxi driving, tea-shop-keeping, rag-picking, prostitution, trafficking in clandestine professions like the selling of human embryos and fetuses, owner of hand rickshaws and taxis, *munshigiri* (collecting rent from hand rickshaw pullers.) etc. that are followed by different characters in the novel.

To sum up, however, Kiran Manohar's view on Lapierre's novel may again be cited here: In fact, it [*The City of Joy*] is a very realistic portrayal of facts by a great person who loved India and made the slum his home and helped all those people, who in turn worshipped him. . . [The] *City of Joy* is a fascinating book with fascinating account by the author.

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**Imprints of Post-Colonialism in Chimamanda Ngozi Adiche's
*Purple Hibiscus***

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Abstract

The paper deals with the theme of post colonial life in Nigeria. It gives a clear set of theoretical approaches that focus directly on the effect and aftermath of Colonialism. It alters our understanding of history, political economy, cultural studies and literary evaluation in the country. Though colonization is essentially materialist, the colonizer also justifies the takeover in religious, spiritual and civil terms. It also brings out the agony of natives who suffers under the sudden changes that question their own ideas and ideologies of life in their own land. Memory acts as a bridge between colonialism and the establishment of cultural identity but they are in total chaos to understand their own self which is because of an impact of post colonised imprints in their mind.

Key words: Post colonialism, identity crisis, feminism, suppression, agong of colonised people.

Introduction

Africa remained for so many years undiscovered, before it was colonised by the Europeans. The colonisation of Africa has a long history which took place between the nineteenth century and twentieth century. The colonial period began at the end of the 1950's and fully come to an end in the 1970's. North Africa was colonised by the Greeks and the Phoenicians in the early historic period. After the seventh century Arab trade with sub-Saharan Africa led to the colonisation of East Africa. Early European expeditions

concentrated mainly on occupying uninhabited islands such as Cape Verdes and Sao Tome Islands. This was practiced until the early nineteenth century and as days went by the settlers advanced their territory to the whole Africa.

Nigeria and Nigerian Literature

Nigeria is a populous country in Africa. It was colonised by the British. The natives were exposed to a completely new outlook from their culture and tradition. The western religion severed the natives from performing their ancestral practices which was the pulse of African people. Literature produced during their colonised period reflects the sufferings of African people. Days went by many started to convert themselves to the western religion and culture but a few remained firmly to their tradition and culture. Africa, the coloured continent had attempted the art of documenting even during the pre-historic period. The Egyptian Hieroglyphics, found around 3200 BC to about 400 AD serves as an example for their literature. The growth of African literature was known through the oral tradition of narrating stories, myths, dramas, songs and proverbs which was passed through generations down to give them the ancestral ideas and culture. Nigeria is located in the West Africa. The land has many prominent literary figures to its credit. Like any other literature, Nigerian literature was also initiated by art of storytelling tradition. Oral tradition was the root of African literature. The natives transferred their experiences and values through oral tradition to guide the younger generation until they are exposed to the written literature during the colonial period.

During colonisation Nigeria was exposed to the English language and started to produce many literary works. Like any other colonised country writers' even Nigerian authors started writing in English as well as in their native language too. In 1938, Fanguwa wrote *Ogboju ode ninu igbo irunmale* in Yoruba language which was the first written novel in native African language. This novel was translated by Wole Soyinka later into the English in 1968. It contains the themes and ideas of African folklore traditions and supernatural elements in them. Igbo language, Pita Nwana wrote *Omenuka*, which is considered the first Igbo epic. The rich impact of the oral tradition was

prominent in all early Nigerian literature. The western education helped them to bring out their tradition and culture in written form.

The written language in Nigeria initiated in the fifteenth century by the coming of Arab traders. The interaction between them gave insight knowledge and religious awakening to the natives of Africa. This also resulted in the adoption of Hausa language into Arabic script. This genre was called *ajami* and further this tradition was enhanced by the arrival of Christian missionaries. It gave rise to new ideas and emergence of numerous works which had fantastic characters, stories, fairies, and folklore based on tradition.

The Nigerian literature transformed and started depicting the reality in its work. The movement was first indicated by the literary scholars of Ibadan in 1948. This movement was targeted to bring in the new dimension in writing by producing the reality in the writings apart from supernatural elements and folklore. They started adapting the universal themes such as religion, labour, corruption and justice were employed. But this new dimension of themes never put a stop for some writers from writing about their tradition.

Authors like Chinua Achebe brought in their myth and life in his writing. The first novel in English language was published in 1952 in Nigeria by Amos Tutuila. Later the emergence of Chinua Achebe and his contemporaries in 1940's marked the birth of a new era in the Nigerian literature. Writers like Wole Soyinka, Gabriel Okara, T. M Aluko, Christopher Okigbo, John Pepper Clark and Crypian Ekwensi contributed a lot to the literature and brought a fame and focus internationally to the Nigerian literature.

Myth and Culture in Literature

A myth in any genre is accepted to be narrative. It can even be argued that myth are scared narrative in which Gods and supernatural elements hold the centre stage and is often addressed to human beings. In Africa religious beliefs and history passed through

oral tradition where it became their way of life. The natives retain their identity despite their various influences by the colonisers brought out in their writings.

Literature of postcolonial period concentrates on the culture and family set up in Africa, which was torn between nativity and western culture. It successfully presented the conflicts and contradictions within African politician. The modern technologies brought by the western education and menu consequences such as stress and alienation from the nature and culture were the main themes in their writings.

Chimamanda Ngozi Adichie

Chimamanda Ngozi Adichie, a Nigerian writer, was born on 15 September 1977 in Abba, Anambra State, Nigeria. She was educated in primary school and secondary school in Nsukka, Eastern Connecticut State University and in John Hopkins University where she completed her post-graduate studies in creative writing. She was attracted towards the internationally acclaimed writer Chinua Achebe. In 2008 she was awarded a MacArthur Fellowship. She was married and divided her time between Nigeria and her job in the USA. She teaches writing workshops.

Adichie published a collection of poems in 1997. Her first novel, *Purple Hibiscus*, was released in 2003 and won many awards. She was awarded a MacArthur Fellowship and went to study in Radcliffe Institute for Advanced Study, Harvard University. She has displayed a keen awareness of the importance of ethnicity in Nigeria and also she was well aware of hardships endured by the immigrants in the United States and England. Several of her stories portray the problems faced by first-generation immigrants in the west that is ranging from the abuse and financial difficulties in an alien land.

Purple Hibiscus

Purple Hibiscus takes place in Enugu, a city of political unrest in post Colonial Nigeria. The story is narrated by the protagonist Kambili Achike, a teenager and lives with her elder brother Jaja, who excels in academics like his sister but is withdrawn and

sullen. Kambili's father **papa** is a charming but a strict authoritarian whose adherence to Catholicism overshadows his parental love. He often punishes his submissive wife Beatrice and his children when they fail to live up to his impossibly high standards. He ruled the family with a rod of iron, yet he was respected and liked in the community.

Due to a military coup, Kambili and her brother Jaja are sent away from Enugu where they realise the right way of living during their stay at their aunt Ifeoma's place in Nsukka. Kambili is introduced to a new world filled with love, joy and laughter. They are exposed to freedom and engage in identifying their own self. Ifeoma is the opposite of her brother Eugene. She is caring, loving and daringly questions the authority and the culture of the colonial power. Her daughter is also like Ifeoma, a rebellious teenager who stands up against the natives who have adopted the coloniser's religion. The introduction to a different way of life when Kambili lives with Ifeoma changes her view of life. Jaja undergoes a complete transformation and attains maturity to distinguish between good and evil. The novel ends when Jaja's need for his own existence overpower Papa's strong hands. He takes the blame of killing his father and goes to jail for the sake of his mother who had originally killed the father, unable to bear his tortures at home.

Families in the Postcolonial Set Up

Adichie in her novel focused on the scramble of families in the postcolonial set up. She has thrown the limelight upon the lack of heritage and self-identity in the people of commonwealth countries. She has made novel as a tool to voice out the African's suffering and their traumatic experiences. It is a myth that nations are imagined communities that hardly know each other. The novel analyses the sufferings, pain and agony of postcolonial impacts and such as hegemony, hybridity and in the concept of "the other". The novel also analyses the themes like feminism and identity crisis.

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Need Assessment of English for Specific Purposes in Teaching English Language at Higher Level in Peshawar, Pakistan

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Abstract

This article describes the results from a survey method research study that investigated the perceptions of participants within specific courses in the English language teaching field (ELT) in Pakistan. The study participants were students and teachers (trained and untrained) within government colleges for women. In total, 100 respondents were selected on the basis of simple random sampling. The ideas and views of the female students and teachers were solicited with regard to the importance of specific courses in the ELT, and from these, a questionnaire was developed. Correlation was used for analyzing the data. The results revealed the need for specific training courses the teaching the English language.

Key Words: Specific Courses – Language – ELT

Introduction

Language is the means through which we express our feelings and ideas and communicate with others in a systematic manner. According to Mooney (2010), there is a growing realization that the basis of knowledge in linguistics is found in the speech language as it is used by the members of a social order in their daily life. Language is the vehicle of communication which is employed to argue with families, joke with friends, and also deceive enemies. Language not only distinguishes humans from all other beings but also is a key to progress in various fields, and it plays a vital role in the progress and growth of any nation.

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Deborah (2001) noted that spoken words were symbols of affection and written words were symbols of spoken words. Yule (2006) presented quite a different view of the beginning of language, which was based on the concept of natural sounds. The suggestion was that primitive words could have been imitations of the natural sounds, which early men and women heard around them. Thus, language is one of the natural factors that helps in the advancement of the educational system within any country.

In Pakistan, there is pressure to learn the English language for various purposes. This has happened because of globalization and the continuation of colonial language policies by the government. According to Rahman (2000), though Pakistan is a multilingual country, the English language is considered a symbol of the elite class, power, and sophistication. Rahman (2000) added that recently, in Pakistan, a universal dimension to the teaching and learning of the English language has been added because of an increase in the use of the English language in the global market. Shamim (2011) noted that if we took a quick overview of our history, the need to learn the English language started with the invasion and the rule of the British in the subcontinent as they wanted to run the machinery of the government with the help of local cheap labor. As their native language was English, they offered all possible encouragement to the local people to study and speak English. Now, the subcontinent is no longer ruled by the British, but we are still in need of the English language in our daily life. The importance of the English language cannot be ignored as it has become an international language. Therefore, we need to master it for educational progress as well as for communication with the globalized world.

Hoodbhoy (1998) also added that the present education system in Pakistan was inherited from the pre-partitioned subcontinent. Though we are free to set the goals and line of actions that suit our national interest, we still cannot afford to ignore the fact that people who can speak English can gain greater opportunities. According to Shamim (2011), in Pakistan, English is mainly viewed as a language for individual as well as national development.

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Richard (2006) estimated that approximately 400 million people speak English as their first language and a total of 1.5 billion people use English as a second or additional language. The two countries where English is the inherited national language are Britain and the USA but it is also the official language of Australia and New Zealand and one of the official languages of Canada and South Africa. In many other countries, such as India and Nigeria, it is one of the several official languages or the language of business. Because of the importance of English, the learning and teaching of English has become one of the needs of developing countries including Pakistan. Similar to the acquisition of information communication technology (ICT) skills, English language literacy is considered a prerequisite for participation in the global world. Shamim (2011) considered English to be a passport for advancement. It is one of the official languages in Pakistan and has assumed an ever greater significance because of the effects of globalization. Unfortunately, the vast majority of Pakistani students struggle to learn English and the level of the English language proficiency of many university graduates is unsatisfactory. Shamim (2011) pointed out that this was because it is not their first language and they also do not get a chance to speak English in the educational institutions.

According to the UNESCO Seminar in 1953, to teach a language and a civilization is to teach a growing, living subject, which is constantly shifting and changing, and threatening to leave behind people who thought they had once mastered it. Of course English is a global language, and it is spoken every day by politicians and business leaders from all over the world. No matter where people travel, there are English signs and advertisements and in most hotels and restaurants in foreign cities there is an English menu. Unfortunately, many students, especially those in public schools, do not get an opportunity to learn English as they have very little or no exposure to English outside their 30–35 min daily English classes. Shamim (2011) pointed out the higher secondary level was an important stage in an individual's life and it was at this stage that individuals develop a positive outlook and scientific attitude toward life. Therefore, it is essential that by this level students have acquired the skills and are able to apply the knowledge they need to meet the demands of the society. Therefore, they should have enough command of English to easily avail themselves of any opportunity that comes their way. However, as far as colleges are concerned, no importance is given to the learning and teaching of English. In fact

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the English curriculum at this level has developed according to the needs of the individuals and society.

Shamim (2011) mentioned in the findings of her study that a majority of teachers do not have any formal training or qualifications in the teaching of English and that very limited numbers of teachers are involved in any ongoing professional development activities. Therefore, a large number of students join English language centers to gain a better command of English, so they can pursue higher studies and get a better job in the future and improve their social status. As a result, English language centers are rapidly increasing in Pakistan. The government is also taking steps to promote English and more institutions are being established with both general and specific English language courses being organized for students and teachers. This is particularly important for those teachers teaching at college levels who are often not proficient enough to fulfill the English language learning and teaching needs of the students.

According to Lawrence (1985), teaching is not to be regarded as a static accomplishment like riding a bicycle or keeping a ledger. Teaching, like all arts of high ambition, is a difficult task. Teaching skills are not acquired without study and diligent practice.

A good teacher can produce positive results regardless of whether the educational system is effective enough to provide better opportunities to the learners. According to Dellor (1996), teachers play an important role in preparing young people to face the future with confidence and contribute to the future society with purpose and responsibility. Therefore, we should train our teachers on how to teach and use the English language with confidence, so that they can easily guide their students to have the English confidence and fluency. In particular, an English language teacher requires more intensive training than their other colleagues in other subjects because English is an important subject. According to Azhar F. (1990), if the institutions realize the role that they can play in improving English language teaching (ELT) in Pakistan, they would not be protesting that the teachers need teaching but would start doing something by training the teachers better.

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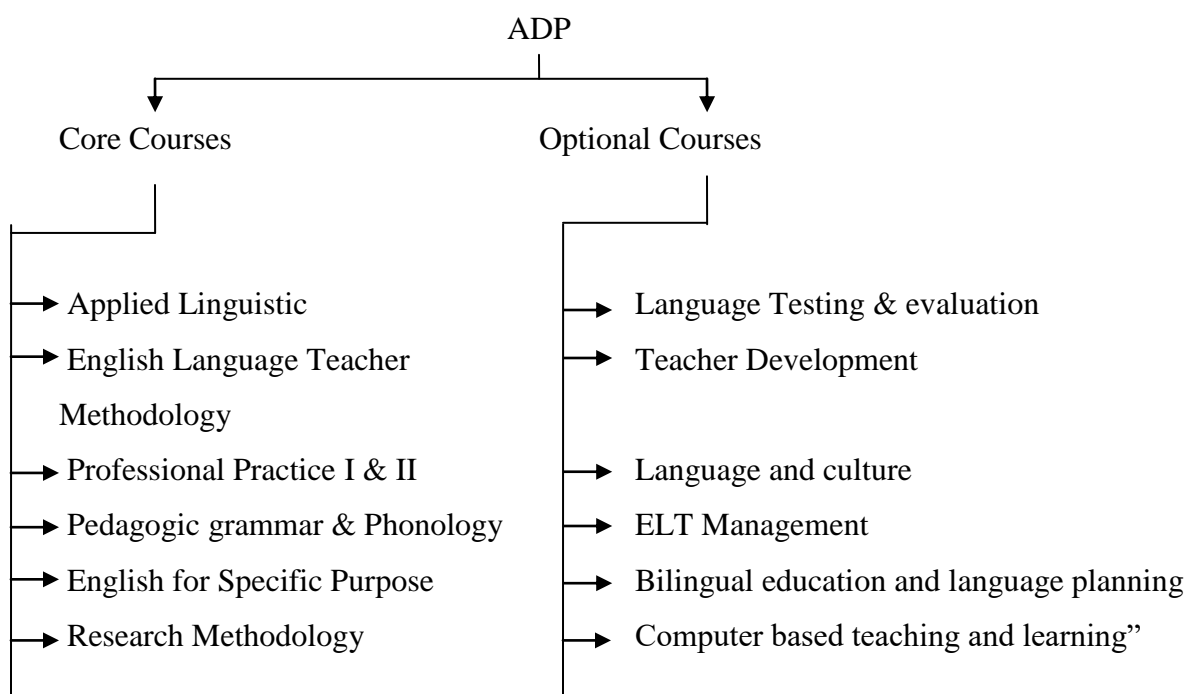
For this purpose, specific courses in the ELT field are conducted by both the private and government sectors and are very necessary and beneficial for those who want to become teachers of English literature or linguistics at secondary or higher secondary level and above, as they can become aware of the language difficulties faced by students, learn effective techniques for better learning, adopt new methodologies and be aware of the latest trends and changes in ELT and learning. Due to the importance of these specific ELT courses, institutions from both the private and government sectors offer diploma, training and degrees. Among such institutions, the Society of Pakistan English Language Teachers (SPELT) foundation is one of the oldest ELT associations and has conducted seminars/workshops/conferences to provide guidance and information about new trends and offered short courses and one or two year specific English Language courses since 1984. The courses offered by SPELT are helpful to English teachers at every level. This is especially true for the Practical Teacher Training Course, as teachers not only become aware of modern methodologies and teaching techniques but also train to conduct activities and drills, through which students are able to gain a functional approach to the English Language.

The SPELT also offers a one year course named ICELT, which stands for In-Service Certificate in English Language Teaching. This course empowers a person with the latest trends, methodologies and strategies to teach English efficiently at all levels. ICELT focuses on language awareness and teaching as well as helping teachers manage and plan teaching and learning aids and develop material. Besides language, teachers also develop assessment and professional abilities. Another institute which was also established in 1984 called the Teacher Resource Centre also offers certificate courses such as the R.S.A. and others to improve ELT. In the public sector, Peshawar University offers an advanced degree program in English Linguistics (i.e., Masters in English Linguistics). In this advanced two year program, eight different courses are included, as shown in the table below:

Grammar	Phonology
TESL	Text Analysis
Psycho Linguistics	Lingual Approach
Socio Linguistics	Methodology
Semantics	Research report

In these courses, Teaching English as Second Language is an important course because teachers can polish the four language skills (i.e., Listening and understanding, reading, writing and speaking) of their students with the help of various activities. This also helps teachers become more innovative while teaching English. Phonology helps to pronounce the words correctly and provides help in understanding the basic rules of learning English.

The A. K. University offers an advanced diploma program in the teaching of English as a foreign language (TEFL) at a higher level. This diploma (TEFL) has been especially designed by “Agha Khan University” to provide participants with a comprehensive understanding of the theoretical and practical foundations of language teaching. The Advance Diploma Program (ADP) offers two types of courses:



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Another institute recognized at the national and international level is the Institute of Educational Development (IED). It not only offers various ELT courses but also conducts and arranges workshops and lectures for improvement in ELT. Through this institution, research is also conducted by individuals at national and international levels, which raises awareness about teaching methodologies, techniques, professional skills, the latest trends and issues in English language teaching-learning. IED has also introduced specific courses for visiting teachers in English, which has eight levels. This course helps teachers polish and enhance the four basic skills through class activities and drills and offers an M.Ed. program consisting of three Modules, i.e., six week course.

The breakup of the six weeks is:

First two weeks	English for Academic Purpose
Second two weeks	English language teaching
Third two weeks	Enhancement of English language

Through these modules, they are trained to teach, utilize, and increase their abilities in the field of ELT at every level of learning-teaching. Another Basic English language support program has also been introduced which promotes and gives opportunities to English language teachers at the international level through the development of international academic partnerships.

Another institute that is also recognized by HEC and is the only accredited and translation certified university by the foreign embassies is the National University of Modern Languages, Peshawar Campus. It offers various ELT courses such as six month certificate and diploma courses, weekend courses of six months (Sundays only), summer short courses of five weeks (during summer vacations) and a M.A. English in Literature and Linguistics + ELT and Linguistics, a two year ELT-Language program. Classes run in the morning, afternoon and evening. This is the only university in Pakistan which has collaborations and ventures with foreign universities such as Beijing University, China, the International University of Linguistics and Law, Ukraine, University development Franche-Comté (Besancon-Frane), the Agency of

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international cooperation of the Ministry of foreign affairs, Spain, and the University of Maryland USA. Besides English language, it also offers specific courses in other languages such as Arabic and French.

Some of these institutions establish their own libraries, consisting of literature and books on English language learning. SPELT established their ELT library in 1999 with the assistance of the British Council. It is necessary to establish such libraries in every institute as they would greatly help the teachers and others in updating their knowledge and teaching skills. It is an essential need today to provide training opportunities to our teachers especially English language teachers at every level i.e., primary, secondary, higher secondary or higher level. For this purpose more and more training institutions in the field of ELT should be established to give assistance to English teachers to enhance teaching skills, provide knowledge about the latest research in language teaching, help them adopt new methodologies, techniques theories and activities, and to provide a platform for the promotion of the required language skills.

Objectives of the Study

The objectives of this study were as follows:

1. Bring awareness to concerned teachers about the new issues and trends related to the field of English language and learning.
2. Evaluate the level to which trained teachers utilize the knowledge and skills they receive during their training course.
3. Highlight the importance of special training courses in the teaching of English.

Methodology

The method that was selected and used in this research was the descriptive method. The data was collected through personal observation and a self-developed questionnaire. Within a certain geographical limit, eight government colleges were selected for this study. The sample consisted of a hundred respondents made up of 20 teachers and 80 students. The questionnaire had 30 items for teachers and twenty for students. The collected data was analyzed in tables

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using a simple percentage and correlation method. Some applicable suggestions were made on the basis of the analyzed data to highlight the importance of specific ELT courses.

Data Analysis and Interpretation

Student Results (Under Training and Untrained Teachers)

Table # 1 The Classroom Environment

Statements	Under Training Teacher		Untrained Teacher		Co-relation
	Yes	No	Yes	No	
Teacher maintains discipline in classroom	40	0	11	29	Degree : Perfect (1) Direction : Positive
English Teacher's attitude toward you is strict	6	34	34	6	Degree : Perfect (1) Direction : Positive
Your Teacher has command over the English language	40	0	25	15	Degree : Perfect (1) Direction : Positive

The above table shows that a majority of the students of trained and untrained teachers thought that their teachers maintained discipline in the classroom, showed a strict attitude toward them and had command over the English language.

Table # 2 The Learning Essentials

Statements	Under Training Teacher		Untrained Teacher		Co-relation
	Yes	No	Yes	No	
Your teacher motivates you before starting the English Lesson	40	0	7	33	Degree : Perfect (1) Direction : Positive
You are satisfied with the	37	3	2	38	Degree : Perfect (1)

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teaching method of your teacher					Direction : Positive
You feel that your teacher gives you individual attention	36	4	3	37	Degree : Perfect (1)
					Direction : Positive
Your teacher uses teaching aids during teaching	34	6	2	38	Degree : Perfect (1)
					Direction : Positive
Your teacher's lectures motivate you to do further reading	35	5	3	37	Degree : Perfect (1)
					Direction : Positive

The above table shows that a majority of the students of trained and untrained teachers were satisfied with the teaching method, had teachers who motivated them before starting the English lesson, gave them individual attention and used teaching aids during teaching. The teacher's lectures also motivated them to do further reading after the lecture.

Table # 3 Student Personal Views

Statements	Under Training Teacher		Untrained Teacher		Co-relation
	Yes	No	Yes	No	
Any particular student in class who is a favorite of your teacher	6	34	21	19	Degree : Perfect (1)
					Direction : Positive
Any particular student in class who is ignored by your teacher	0	40	26	14	Degree : Perfect (1)
					Direction : Positive
You attend English compulsory classes as it is helpful in learning English	10	30	25	15	Degree : Perfect (1)
					Direction : Positive
You think English classes are helpful for examinations	35	5	15	25	Degree : Perfect (1)
					Direction : Positive

The above table shows that a majority of students of the trained and untrained teachers think that some particular students are the teacher's favorite and some students are ignored by the teachers. They also think that English compulsory classes are helpful in learning English as well as from an examination point of view.

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Table # 4 Understanding

Statements	Under Training Teacher		Untrained Teacher		Co-relation
	Yes	No	Yes	No	
Sometimes hesitates when asking questions of your teacher	15	25	38	2	Degree : Perfect (1)
					Direction : Positive
Your teacher always satisfies your question	38	2	37	3	Degree : Perfect (1)
					Direction : Positive
Your teacher gives you the opportunity to express yourself	8	32	38	2	Degree : Perfect (1)
					Direction : Positive

The above table shows that a majority of the students of trained and untrained teachers think that sometimes they hesitate when asking questions of their teachers if any point/concept is not clear to them but they are always satisfied by the teachers answer. Their teachers also provide students an opportunity to express themselves in class.

Table # 5 Market Value

Statements	Under Training Teacher		Untrained Teacher		Co-relation
	Yes	No	Yes	No	
You need to know English to apply for a good job	25	15	20	20	Degree : Perfect (1)
					Direction : Positive
Command over English language helps to attain better social status	25	15	24	16	Degree : Perfect (1)
					Direction : Positive
English is essential for further studies	24	16	22	18	Degree : Perfect (1)
					Direction : Positive

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The above table shows that a majority of the students of trained and untrained teachers think that they need to know and have a command of the English language to apply for good job, to attain a better social status and to do further studies.

Teachers' Results

(Trained and Untrained)

Table # 6 About Instructions

Statements	Trained Teachers		Untrained Teachers		Co-relation
	Yes	No	Yes	No	
Believe in proper instruction	10	0	8	2	Degree : Perfect (1)
					Direction : Positive
Instruction should be brief	7	3	3	7	Degree : Perfect (1)
					Direction : Positive
Instruction should be given in English language	9	1	4	6	Degree : Perfect (1)
					Direction : Positive
Always need to respect instructions	3	7	6	4	Degree : Perfect (1)
					Direction : Positive
Confident that students will do what is required	9	1	6	4	Degree : Perfect (1)
					Direction : Positive

The above table shows that a majority of the trained and untrained teachers believe in proper instructions, and think instructions should be brief and given in English language. They also feel confident that the students will do what is required of them.

Table # 7 Classroom Teaching

Statements	Trained Teachers		Untrained Teachers		Co-relation
	Yes	No	Yes	No	
Allow student to ask question	10	0	0	10	Degree : Perfect (1)
					Direction : Positive
Correct mistakes/errors of the students all the time	2	8	7	3	Degree : Perfect (1)
					Direction : Positive
Students prefer to check	8	2	3	7	Degree : Perfect (1)

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understanding with you					Direction : Positive
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The above table shows that the majority of trained and untrained teachers allow students to ask questions, correct student mistakes/errors of when speaking English all the time and the students prefer to check understanding with the teachers.

Table # 8 Individual Attention

Statements	Trained Teachers		Untrained Teachers		Co-relation
	Yes	No	Yes	No	
Maintain the attention of most students	8	2	6	4	Degree : Perfect (1)
					Direction : Positive
While teaching, eye contact is important	10	0	6	4	Degree : Perfect (1)
					Direction : Positive
During teaching, students need individual attention	10	0	3	7	Degree : Perfect (1)
					Direction : Positive

The above table shows that a majority of trained and untrained teachers maintain the attention of most students using motivational techniques, think eye contact is important while teaching, and that students need individual attention during teaching.

Table # 9 Teaching Essentials

Statements	Trained Teachers		Untrained Teachers		Co-relation
	Yes	No	Yes	No	
Classroom atmosphere plays an important role in English language teaching	10	0	10	0	Degree : Perfect (1)
					Direction : Positive
Provide enough speaking practice to students during class	7	3	3	7	Degree : Perfect (1)
					Direction : Positive
Make use of teaching aids for teaching	7	3	2	8	Degree : Perfect (1)
					Direction : Positive
Make use of pair/group work	10	0	2	8	Degree : Perfect (1)

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					Direction : Positive
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The above table shows that a majority of trained and untrained teachers think that the classroom atmosphere plays an important role in English language teaching. All feel that they provide enough speaking practice to students, make use of teaching aids and use pair/group work when teaching.

Table # 10 Training Essentials

Statements	Trained Teachers		Untrained Teachers		Co-relation
	Yes	No	Yes	No	
It is necessary for a teacher to prepare the lesson before delivering	10	0	10	0	Degree : Perfect (1)
					Direction : Positive
You prefer training base teaching	8	2	3	7	Degree : Perfect (1)
					Direction : Positive
Discuss the lesson with other teachers	10	0	4	6	Degree : Perfect (1)
					Direction : Positive
You are creative and innovative	10	0	7	3	Degree : Perfect (1)
					Direction : Positive
You strictly follow the lesson plan	1	9	7	3	Degree : Perfect (1)
					Direction : Positive

The above table shows that a majority of trained and untrained teachers prepare lesson plans before the class, prefer training base teaching, but discuss the lesson with other teachers. Most do not strictly follow the lesson plan as they are creative and innovative.

Table # 11 Self Knowledge

Statements	Trained Teachers		Untrained Teachers		Co-relation
	Yes	No	Yes	No	
You visit Libraries very often	9	1	3	7	Degree : Perfect (1)
					Direction : Positive

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You have command over the English language as it is necessary for communication with the world	9	1	8	2	Degree : Perfect (1)
					Direction : Positive
You do any special courses you can in the field of English language teaching	10	0	0	10	Degree : Perfect (1)
					Direction : Positive
You attend workshops / refresher courses about English language teaching	10	0	7	3	Degree : Perfect (1)
					Direction : Positive

The above table shows that a majority of trained and untrained teachers visit libraries very often, do special courses and attend workshops / refresher courses about English language teaching. They also think that command over English language is necessary in communication with the global world.

Table # 12 Teaching Assessment

Statements	Trained Teachers		Untrained Teachers		Co-relation
	Yes	No	Yes	No	
Feedback is important	10	0	3	7	Degree : Perfect (1)
					Direction : Positive
Feedback helps you to determine the level of understanding of the students	10	0	4	6	Degree : Perfect (1)
					Direction : Positive
The higher level English curriculum of fulfills the required needs of the students	0	10	0	10	Degree : Perfect (1)
					Direction : Positive
ELT courses are helpful in increasing the standard of education	10	0	4	6	Degree : Perfect (1)
					Direction : Positive

The above table shows that a majority of trained and untrained teachers think that feedback is important as it is helpful to determine the level of understanding of the students. They think that the higher level English curriculum fulfills the required needs of the students. They feel that ELT courses are helpful in increasing the standard of education.

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Conclusions

1. Students of trained teachers reported that their teachers maintained discipline and had a command over the English language, but their attitude was strict.
2. The respondents were also satisfied with the teaching methods and motivational techniques and aids and were confident to ask questions and to express themselves as their teachers gave them opportunities, whereas the students of untrained teachers do not get such opportunities.
3. A majority of the students take English compulsory classes to acquire better jobs and to attain good social status.
4. A majority of the trained and untrained teachers believe in proper instructions though they have to often repeat them, but are confident that the students will do whatever is required by them.
5. Most of the teachers maintained the students' attention by providing speaking practice, giving individual attention, using aids and pair/group work, and maintaining eye contact within the classroom.
6. Both the trained and untrained teachers prepare lectures, have discussions with respective teachers, visit libraries, attend workshops and think feedback is essential to determine the level of understanding of the students.

Recommendations

1. More institutions should be established and organized for the teaching of English language at every level.
2. At college and university level, the medium of instruction should be English because this can make students capable enough to understand English easily and enhance their English language speaking power.
3. To make an individual capable of learning English language skills, specific training courses could be offered for students as well as teachers by both the government and private sectors.
4. To make the educational system better, teachers could be appointed who are not only qualified but also trained to teach the English language.

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5. The basic reason for the low ELT standard within our country is that English teachers do not have any formal training in the teaching of languages.
6. In Pakistan, English is one of the major sources of success not only for acquiring higher education but also for gaining better employment. Therefore, many people enroll in ELT centers to develop a full command of the language to further their opportunities.

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Phonological Analysis of Mymensingh Dialect, Bangladesh

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Abstract

Bangla is an Eastern Indo-Aryan language which belongs to the Indo-European Language family. Bangla has several sister languages. Mymensingh dialect is a sister language of Bangla. The native speakers of Mymensingh use Bangla in their everyday communication. The phonological, morphological, and syntactical features of Mymensingh dialect have a clear discrepancy from Standard Bangla. This paper aims to present Mymensingh dialect on the aspects of phonological features. It is found that there are dialectical differences between standard Bangla and Mymensingh dialect concerning place and manner of articulation of consonants. The aspirated sound is profoundly absent in Mymensingh dialect. One vowel turning into another is a common feature in Mymensingh dialect.

Keywords: Standard Bangla, Mymensingh dialect, consonants, vowels.

Introduction

Speculation about the language and dialect has been going for decades. It is not an easy task to make a barrier between a language and a dialect as Haugen (1966) opines that “language and dialect are ambiguous terms. Ordinary people use these terms quite freely in speech; for them a dialect is almost certainly no more than a local non-prestigious (therefore powerless) variety of a real language” (cited in Wardhaugh, 2010. pp 24). Language is a mix of dialects as Reed (1967) opines that “languages normally consist of dialects, or special varieties of usage within the range of a given linguistic system, according to the social or geographical disposition of its speakers.” Geographical distance is not an only criterion to define a dialect. There are

many other factors must be concerned to define a dialect than geographical ones as different social or economic classes use different languages according to their own requirements.

Mymensingh is one of the districts of Dhaka division in Bangladesh. It is situated in the north area of Bangladesh. It is bordered by Meghalay state of India to the north, Gazipur district to the south, Netrokona and Kishoreganj district to the east and Sherpur, Jamalpur, Tangail district to the west and the district covers an area of 4,394.57 square kilometers (Wikipedia, 2015, "Geography", para.2). According to Shuchi (2013), Bangladesh has a number of dialects which may be categorized into four groups:

- (1) North Bengal dialects including those of Dinajpur, Rajshahi, Bogra and Pabna.
- (2) Rajbanshi, the dialect of Rangpur.
- (3) East Bengal dialects which include those of a) Dhaka, Mymensingh, Tripura, Barisal and Sylhet, as well as b) Faridpur, Jessore and Khulna and
- (4) South Bengal dialects including those of Chittagong and Noakhali and the dialects of Chittagong Hill Tracts, such as those spoken by Chakmas and Murongs.

Grierson (1966) divided the varieties of Bangla into two groups: Eastern and Western (in Haldar, 1986). Grierson (1966) accepts the dialect of Dhaka as standard (in Islam, 1998). He also includes Mymensingh dialect within western group. Chatterjee (1926) grouped the varieties of Bangla into four large bodies: Rarh, Banga, Kamarupa and Varendra (in Islam, 1998). According to him, Mymensingh dialect is the subgroup of Bango. Professor Shahidullah (1965) includes Mymensingh dialect within the South-East group (in Islam, 1998). Sen (1975) classifies Mymensingh dialect into a part of Bongali group (in Islam, 1998). According to Poreshchandra (1962), Mymensingh dialect falls into Eastern Bangia group (in Islam, 1998).

There have been numerous studies in connection with dialects of Bangladesh in the past. Mizan (2014) conducted a research on phonological patterns in Standard Colloquial Bangla and Netrokona dialect. This study of Mizan (2014) is synchronic as both Standard Bangla and Netrokona dialect are spoken at the present time. The phonological sections were broadly divided into general sub-sections in the study. The researcher categorized the inventory of

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consonant phonemes. Vocalic and consonantal features of Standard Bangla and Netrokona dialect have been explained. The researcher found thirty consonant phonemes in Standard Colloquial Bangla. According to Mizan(2014), voiced aspirated sounds are /g^h/, /j^h/, /d^h/, /ɟ^h/, /b^h/ and voiced unaspirated sounds are /g/, /j/, /d/, /ɟ/, /b/. Voiceless aspirated sounds are /k^h/, /c^h/, /t^h/, /t̪^h/, /p^h/. The researcher added that voiced aspirated sounds for example /g^h/, /j^h/, /d^h/, /ɟ^h/, /b^h/ and voiceless aspirated sound /ph/ are not present in Netrokona dialect. Back-mid vowel /o/ is turned into back-half close vowel /u/ in Netrokona district. Netrokona district is very close to Mymensingh. Both of the districts have similarities in terms of vocabulary, grammar, and pronunciation.

Rashel (2012) has tried to make a comparison between Standard Colloquial Bengali Language and Chatkhil Dialect on the aspects of phonological features, such as, consonants, and vowel phonemes and allophones. The researcher used minimal pair test to accomplish his study. During the study Rashel (2012) found twenty-four consonants and seven vowels that are used in this dialect. Besides, there are four nasalized vowel sounds, five semi-vowels and twenty diphthongs. The researcher found that the aspirated sounds are less frequent in Chatkhil dialect.

Morshed (1985) has shown the following monophthongs /i/, /e/, /æ/, /a/, /ɔ/, /o/, /u/, /ĩ/, /ẽ/, /ã/, /ã̃/, /õ̃/, /õ/, /ũ/. Hai (1967) showed the following monophthongs: /i/, /e/, /æ/, /a/, /ɔ/, /o/, /ou//u/. Daniul Hoque (1990) showed the same number of monophthongs as Abdul Hai showed. According to Ali (2001), Bangla have the following 14 monophthongs /i/, /e/, /æ/, /a/, /ɔ/, /o/, /u/, /ĩ/, /ẽ/, /ã/, /ã̃/, /õ̃/, /õ/, /ũ/ (including nasalized monophthongs).

Methodology

Respondents

The method adopted in this paper is the observation method. Since this research is based on observation method, the researcher's first work was to select speakers. The researcher tried to participate in such a situation where many people talk to themselves. The native speakers of Mymensingh district are the main participants of the study. Literate, illiterate; male, female; employed, unemployed, young and old; all are the subjects of the study.

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Observation Method

The researcher uses observation method to collect data. Kothari (2004) opines “Observation becomes a scientific tool and the method of data collection for the researcher, when it serves a formulated research purpose, is systematically planned and recorded and is subjected to checks and controls on validity and reliability” (p.96). Here the researcher is the “keen observer” of data record. To get firsthand experience with informants, the researcher acts as a member of the subjects of the study while observing and keeping notes of the speech of the subjects.

The data collected for this research are from both primary and secondary sources. Primary data are collected directly from the native speakers of Mymensingh. Olympus VN-7200 Digital Voice Recorder has been used to record the surreptitious speeches of the natives of Mymensingh. Secondary data are collected for this study from different sources: books on dialect studies, published articles on different journals, published online journals on dialects, different grammar books regarding Bangla language studies.

This researcher spent fifteen days as a participant observer with the people of Mymensingh district. During this time the researcher actively participated in the gossip made by a group of people to record the data.

Data Analyses

Observation data are transcribed and written out from Bangla to English for comparative analysis. The recorded speeches of Mymensingh dialect have been compared with that of Standard language on the basis of phonology.

Data Collection on Phonological Variation

Mymensingh dialect is quite divergent from Standard Bangla in terms of phonology. The variation in consonant is quite typical in Mymensingh dialect. Though the native speakers of Mymensingh use same written standard, the way they speak differs from in different degrees.

Variation in **Consonant**:

There are some significant differences of consonant between Standard Bangla and Mymensingh dialect. It is well established that there are dialectical differences concerning place and manner of articulation of consonants. In Mymensingh dialect, one consonant is often substituted for another consonant. Data on this issue are presented here:

/K^h/turning into /k/

Standard Bangla	Transcription	Mymensingh Dialect	Transcription	Meaning in English
khata	/k ^h hata/	kata	/kaṭa/	sheet
khabar	/k ^h abar/	kabar	/kabar/	food
khela	/k ^h æla/	kela	/kæla/	play
khal	/k ^h al/	kal	/kal/	canal
khub	/k ^h ub/	kub	/kub/	very

In this table, aspirated /K^h/ is changed into unaspirated /k/.

/b^h/turning into /b/

Standard Bangla	Transcription	Mymensingh Dialect	Transcription	Meaning in English
bhokto	/bhɔktɔ/	bokto	/bɔktɔ/	disciple
bhondo	/ bhɔndɔ/	bondo	/ bɔndɔ/	vagabond
bhodro	/bhɔd̪rɔ/	bodro	/bɔd̪rɔ/	gentle
bhoy	/bhɔy/	boy	/bɔy/	fear
bhut	/bhut/	but	/but/	ghost

In this table, labial, plosive, voiceless, aspirated consonants /b^h/ is turned into the bilabial, plosive, voiced, unaspirated /b/in Mymensingh dialect.

/d̪^h/ turning into /d̪/

Standard Bangla	(Transcription)	Mymensingh dialect	(Transcription)	Meaning in English
dhadha	/d̪hãd̪hã/	dada	/d̪ad̪a/	puzzle
dhormo	/ d̪hɔrmɔ /	dormo	/d̪ɔrmɔ/	religion
dhan	/d̪han/	dan	/d̪an/	paddy
dhap	/ d̪hap/	dap	/ d̪ap/	phase
dhora	/d̪hɔra /	dora	/d̪ɔra/	hold

In this table, dental-plosive, voiced, aspirated /d̪^h/is turned into the dental, plosive, voiced, unaspirated /d̪/in Mymensingh dialect.

/d^h/ turning into/d/

Standard Bangla	(Transcription)	Mymensingh Dialect	(Transcription)	Meaning in English
dhul	/dhul/	dul	/dul/	tom-tom
dhile	/dhile/	dile	/dile/	Loose
dhipi	/dhipi/	dipi	/dipi/	mountain
dhal	/ dhal /	dal	/ dal/	narrow
dhaka	/dhaka/	daka	/daka/	Dhaka, Capital of Bangladesh

Palato-alveolar, plosive, voiceless, aspirated /d^h/ is turned into the palato-alveolar, plosive, voiced, aspirated /d/ in this dialect.

/c^h/ turning into/c/

Standard Bangla	Transcription	Mymensingh Dialect	Transcription	Meaning in English
chok	/c ^h ɔk/	cok	/cɔk/	chalk
chorcha	/c ^h ɔrc ^h a /	corca	/cɔrcɑ/	practice
chola	/c ^h ɔla/	cola	/cɔla/	cooker
chobi	/c ^h ɔbi/	cobi	/cɔbi/	picture
chacha	/c ^h ac ^h a/	caca	/caca/	uncle

In this table, palatal, plosive, voiceless, aspirated /c^h/ is changed into the palatal, plosive, unaspirated, fricatives /c/ in Mymensingh dialect.

/j^h/ turning into /j/

Standard Bangla	Transcription	Mymensingh Dialect	Transcription	Meaning in English
jhor	/j ^h ɔɾ/	zor	/jɔɾ/	storm
jhorna	/j ^h ɔrna/	zorna	/jɔrna/	shower
jhapsha	/j ^h apʃa/	zapsha	/japʃa/	blur
jhil	/j ^h il/	zil	/jil/	lake
jhal	/j ^h al/	zal	/jal/	spicy
jhol	/j ^h ol/	zol	/jol/	water

In this table, palatal, plosive, voiceless /j^h/ of standard Bangla is turned into the palatal, voiced, unaspirated /j/ in Mymensingh dialect.

/g^h/ turning into /g/

Standard Bangla	Transcription	Mymensingh Dialect	Transcription	Meaning in English
Ghor	/g ^h ɔɾ/	gor	/gɔɾ/	home
Gham	/g ^h am/	gam	/gam/	sweat
ghori	/g ^h ɔɾi/	gori	/gɔɾi/	watch

In this table, velar, plosive, voiceless, aspirated /g^h/ of standard Bangla language is turned into the velar, plosive, voiced, unaspirated /g/ in this dialect.

/ɽ/ turning into /r/

Standard Bangla	Transcription	Mymensingh Dialect	Transcription	Meaning in English
ghori	/g ^h ɔɾi/	gori	/gɔɾi/	watch
Juri	/j ^h uri/	Juri	/juɾi/	pot
Gari	/baɽi/	bari	/bari/	rain

Palato-alveolar, retroflex, voiced consonant /ɽ/ of standard colloquial Bangla language is turned into the alveolar, plosive, voiced, unaspirated, retroflex /r/ in this dialect.

/p/ turning into/p^h/

Standard Bangla	Transcription	Mymensingh Dialect	Transcription	Meaning in English
Pani	/pani/	fani	/p ^h ani/	water
Patla	/paṭla/	fatla	/p ^h aṭla/	thin
Pora	/pɔra/	fora	/p ^h ɔra/	study

In this table, bilabial, plosive, voiceless, unaspirated consonant / p/ of standard Bangla language is turned into labial, plosive, voiceless, aspirated consonant / p^h/ in this dialect.

/t^h/turning into /ṭ/

Standard Bangla	Transcription	Mymensingh Dialect Transcription	Transcription	Meaning in English
matha	/mat ^h a/	mata	/maṭa/	head
thama	/t ^h ama /	tama	/ṭama/	stop

In this table, palato-alveolar, plosive, aspirated, voiceless /t^h/ is turned into palato-alveolar, plosive, unaspirated /ṭ/ in Mymensingh dialect.

/h/turning into/a/

Standard Bangla	Transcription	Mymensingh Dialect	Transcription	Meaning in English
hasi	/haʃi/	asi	/aʃi/	laugh
hash	/hãʃ/	ash	/ãʃ/	duck

In this table, glottal sound /h/of standard Bangla is turned into /a/ in Mymensingh dialect.

/f/turning into/h/

Standard Bangla	Transcription	Mymensingh Dialect	Transcription	Meaning in English
sin	/ʃiŋ/	hin	/hiŋ/	horn
shat	/ʃaʈ/	hat	/haʈ/	seven

Here, the consonant /f/ is turned into glottal sound /h/ in Mymensingh dialect.

/t/ turning into /d/

Standard Bangla	Transcription	Mymensingh Dialect	Transcription	Meaning in English
mota	/moʈa/	moda	/moda/	fatty
pitha	/ pit ^h a/	pida	/pida/	cake

In this table, Palato-alveolar, plosive, unaspirated and voiceless /t/ is changed into palato-alveolar, plosive /d/ in Mymensingh dialect.

Regarding consonants, it is notable that the pronouncing aspirated consonants /K^h b^h d^h t^h q^h c^h j^h g^h ʈ/ of Standard Bangla do not present in Mymensingh dialect.

Variation in Vowel

Standard Bangla and Mymensingh dialect differ greatly in the phonetic characteristics of their vowels. Mymensingh dialect and Standard Bangla have the same number of vowels. But it

is notable that in Mymensingh dialect, a vowel that occurs in a word is replaced by another vowel in the same word. The people of Mymensingh region generally omit nasalized sounds.

/i/ tuning into /æ/

Standard Bangla	Transcription	Mymensingh Dialect	Transcription	Meaning in English
Nirash	/niraʃ/	narash	/næræʃ/	frustration
Jibon	/jiban/	Jabon	/jæban/	life

In this table, front-close vowel /i/ is turned into front-half open vowel /æ/.

/e/ turning into /æ/

Standard Bangla	Transcription	Mymensingh Dialect	Transcription	Meaning in English
neta	/neʈa/	nata	/næʈa/	leader
Tel	/ʈel/	tal	/ʈæɫ/	oil
Net	/net/	nat	/næt/	net
Bikel	/bikel/	bikal	/bikæɪ/	afternoon
Desh	/deʃ/	dash	/dæʃ/	country

In this table, front mid-vowel /e/ is turned into front-half open vowel /æ/.

/e/ turning into /a/

Standard Bangla	Transcription	Mymensingh Dialect	Transcription	Meaning in English
biye	/biye/	biya	/biya/	marriage
Kheye	/k ^h eye/	khaya	/k ^h aya/	eat

In this table, front mid-vowel /e/ is turned into central-open vowel /a/.

/a/ turning into /o/

Standard Bangla	Transcription	Mymensingh Dialect	Transcription	Meaning in English
oshim	/ɑʃim/	oshim	/oʃim/	limitless
Sathik	/ʃɑtʰik/	sotik	/ʃotʰik/	right
Kamiti	/kamiti/	komoti	/komiti/	committee
Kafi	/kafi/	kofi	/kofi/	coffee

In this table, back-half open vowel /ɒ/ is turned into back-mid vowel /o/.

/o/ turning into /u/

Standard Bangla	Transcription	Mymensingh Dialect	Transcription	Meaning in English
gol	/gol/	gul	/gul/	round
Chor	/cʰor/	chur	/cʰur/	thief
Bhor	/bʰor/	bur	/bur/	dawn
Poka	/poka/	puka	/puka/	insects

In this table, back-mid vowel /o/ is turned into back-half close vowel /u/.

Conclusion

This study explores the extent of variations of Mymensingh dialect from Standard Bangla in terms of phonology. These variations have some incentives as reasons. Users have different dimensions of tendencies to use such forms. It is found that the dialect used in Mymensingh district is more likely to differ from Standard Bangla.

There are large-scale differences in the mode of pronunciation between the Standard Bangla and Mymensingh dialect. Regarding consonants, it is notable that the aspiration of sound is not present in Mymensingh dialect. The researcher finds same vowels both in standard Bangla

and Mymensingh dialect. But the vowels of Mymensingh dialect are pronounced as different vowels from standard Bangla in different Positions. This type of confusion regarding pronunciation is permanent because of the ‘freezing’ of the speakers when the speakers do not want to overcome his present status as Mclaughlin(1987) opined that ‘freezing’ is “the state of affairs that exists when the learner ceases to elaborate the interlanguage in some respect, no matter how long there is exposure , new date, or new teaching (p.61)”.Varshney (1985) mentioned in his book that “the pronunciation of a language varies every six miles because of geographical and cultural reasons.”

The speakers of other regions from Bangladesh should be concerned about the pronunciation of Mymensingh dialect as the local people of Mymensingh district use a lot of words not pronounced in standard Bangla. In case people coming from other area do not listen carefully, it can easily create confusion among them. The people from other regions should keep in their mind that the natives of Mymensingh generally omit aspirated sounds. Meaning ambiguity can occur as a result of these distorted structures.

It is said that standard language is also a dialect. That is why we cannot dispirit a dialect speaker to modify his language. But as far as rightness is concerned in official circumstances, all phonological variations may be regarded as blunders. This article may perform a vivacious role to boost the inhabitants of Mymensingh to exterminate their faulty phonological practices of language in a formal condition.

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The Investigation and Importance of Sense-Relations and Semantics in the English Language

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Abstract

This paper is aimed to highlight Sense, relations and Semantic field in English. Lexical relations, defined as patterns of associations that occur between lexical items in a language. It is noted that we describe the meaning of linguistic item by using other words. Sense is concerned with the intra-linguistic relations, i.e. relations within the system of the language itself, such as similarity between words, opposition, inclusion etc. Some important aspects of semantics are highlighted such as homonymy, synonymy, antonymy and polysemy etc. On the other hand semantic field is closely associated with the notion of hyponymy in which the words in a semantic field share a common semantic property. This paper is quite helpful for teachers and students in understanding and learning vocabulary.

Key Words: Sense Relation, Sense and Reference, Antonymy, Synonymy, Homonymy, Homophones, Homographs Polysymy, Semantic field, English language.

Introduction

This paper is based on the Semantic aspects specially the lexical relations in English. Lexical-semantics covers theories of the classification and decomposition of word meaning, the differences and similarities in lexical-semantics structure between different languages, and the relationship of word meaning to sentence meaning and syntax. Lexical relations, defined as patterns of association that exist between lexical items in a language.

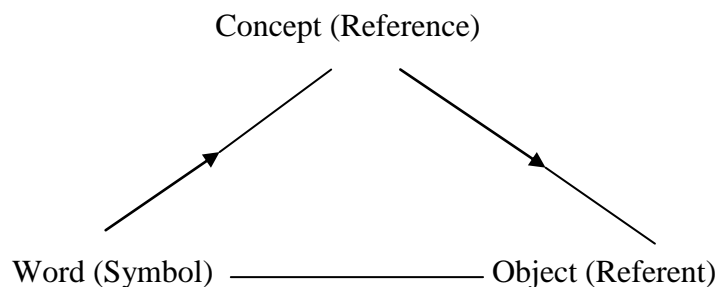
As we know, we can explain the meaning of a linguistic item by using other words. The relation of a word with other word is a sense-relation. Thus, sense is the complex system of relationships that grips between the linguistic items themselves. Sense is concerned with the

intra-linguistic relations, i.e. relations within the system of the language itself, such as resemblance between words, opposition, addition etc.

Sense relations among words are the great interest of many philosophers, linguists, computer scientists, cognitive psychologists, second language educators, cognitive neuroscientists and psychoanalysts. Investigators from just about any field whose interests involve words, meaning, or the mind. Sense relations include homonymy, polysemy, synonymy and antonymy. Before we move to these aspects it is important to understand the notion of sense and reference.

Sense and Reference

A term's reference is the *object* to which the term refers, while the term's sense is the *way* that the term refers to that object. In other words, signs refer to concepts as well as to other signs. A sign is a symbol that that indicates a concept. This concept is the reference, which refers in turn to some object in the real world, called the referent. The relationship between linguistic items (e.g. words, sentences) and the nonlinguistic world of experience is a relationship of reference. It can be easily made out by the following diagram given by Ogden and Richards (1923):



The objects in the real world are referents, the concept which we have of them in our minds is the reference and the symbol we use to refer to them is the word, or linguistic item.

Homonymy

If two or more words are same in sound and spelling but different in meaning, dissemination and in many cases derivation are called *homonyms*. The term homonymy is

derived from Greek ‘*homonymous*’ *homos* stand for ‘the same’ and *onoma* ‘name’ and thus expresses very well the similarity of name combined with the difference in meaning.

In linguistics, a **homonym** is, in the stern sense, one of a group of words that share the same spelling and the same pronunciation but have different meanings usually as a result of the two words having unlike origins. The state of being a homonym is called **homonymy**.

Types of homonymy

The standard way of classification given by I.V. Arnold

SAME PRONUNCIATION		DIFFERENT PRONUNCIATION
SAME SPELLING	Homonym proper	Homograph or heteronym
DIFFERENT SPELLING	Homophone or heteronym	Allonym

Utmost words vary in both spelling and pronunciation – therefore they are known as *allonyms*. Not so plentiful linguists differentiate this category. Nonetheless it must be admitted that Keith C. Ivey, in his discussion of homonyms, recognizes this fact and writes:

Words that contrast in spelling and pronunciation as well as meaning and origin (alligator/true), these pairs are technically known as **different words**.

Inappropriately, this apparently neat solution doesn't work because all heteronyms are different words as Ivey's examples show. He illustrates homophones with board/bored, clearly two different words though pronounced alike, and his example of homographs (the verb desert/the noun desert) again shows, by their pronunciation, that they are different words. Even this example of a homonym -- words having both the same sound and spelling, as illustrated by "to quail and a quail" -- clearly shows they are different words. Lexicographers underline this point by writing separate entries for different words, whether or not they have the same spelling and pronunciation. One could specify a phrase, like uniquely different words but this method is clumsy and not clear. A simpler solution can be found by means of a neologism. It is not difficult to think of a suitable term. An allonym is a word that differs in spelling and pronunciation from

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all other words, whereas both homonyms and heteronyms identify words that are the same, in some ways, as other words. No doubt in ordinary usage, we will have little need for this term, although it would simplify lexical explanation if one could start by making the claim that the most words in English are allonyms. The clear exceptions are other groups. Different words that are spelled and pronounced the same way are called *homonyms proper* - but some writers, confusingly, call them heteronyms. When different words are spelled the same way but pronounced differently, they are called *homographs* and they are sometimes misleadingly called heteronyms. By contrast, when different words are pronounced the same way but spelled differently, we may properly call them *homophones* - rarely, they have also been called heteronyms.

Examples of Homonym proper from English

Homonym proper	Gloss
Back	Part of the body
Back	Away from the front
Ball	A gathering of people for dancing'
Ball	Round object used in games'
Bark	The skin of a tree
Bark	To utter sharp explosive cries'
Bark	The noise made by dog'

Examples of Homophones

Different spelling, same pronunciation	
Accept	Except
Berth	Birth

Cattle	Kettle
Die	Dye
Naughty	Knotty
Sea	See

Examples of Homographs

Same spelling	Different pronunciation
Bow	/bow/
Bow	/bau/
Lead	/li:D/
Lead	/leD/
Row	/rou/
Row	/rau/

It is often argued that homographs constitute a phenomenon which differs from homonymy, as the aim of linguistics is sound language. This viewpoint can hardly be accepted. The written English is generalized form of expression because of the effects of education and culture. An average speaker does not detach the written and oral form. On the contrary he is more likely to analyze the words in terms of letters than in terms of phonemes with which he is less familiar. That is why the task of a linguist must take into consideration both the spelling and the pronunciation of words when analyzing cases of identity of form and diversity of content.

A.I. Smirnitsky classifies homonyms into full and partial homonyms

1. Full homonyms

This kind of homonyms represents the same category of parts of speech and has the same paradigm.

Example-1

Homonym	Category	Gloss
Match	N	A contest, a game
Match	N	A short piece of wood used for producing fire

Example-2

Homonym	Category	Gloss
Wren	N	A member of the Women’s Royal Native Service
Wren	N	A bird

2. Partial homonyms

These are subdivided into the following three types

a) Simple lexico-grammatical

These kinds of homonyms belong to the same category of parts of speech. Their paradigms have only one identical form, but it is never the same form.

Example-1

Homonym	Category	Gloss
(to) Found	V	-
Found	V	Past indef., past part. of <i>to find</i>

Example-2

Homonym	Category	Gloss
(to) Bound	V	-
Bound	V	Past indef., past part. of <i>to bind</i>

b) Complex lexico-grammatical

These kinds of homonyms belong to the different category of parts of speech. They have identical form in paradigms.

Example-1

Homonym	Category	Gloss
Rose	N	A flower
Rose	V	Past indef., of <i>to rise</i>

Example-2

Homonym	Category	Gloss
Left	Adj	-
Bound	V	Past indef., past part. of <i>to bind</i>

c) Partial lexical homonyms

These kinds of homonyms belong to the same category of parts of speech. They are identical only in their corresponding forms.

Example-1

Homonym	Category	Corresponding forms
To lie	V	Lay, lain
To lie	V	Lied, lied

Example-2

Homonym	Category	Corresponding forms
To hang	V	Hung, hung
To hang	V	Hanged, hanged

Polysemy

When we meet two or more words with the same form and connected meanings, we have what is technically known as polysemy. Polysemy can be defined as one form (written or spoken) having multiple meanings that are all related by extension. (Yule, 2006)

The unclear concept of relatedness is the test for polysemy, results of polysemy can be very difficult to make. For the reason that applying pre-existing words to new situations is a natural process of language change, looking at words etymology is supportive in determining polysemy but not the only solution; as words become lost in etymology, what on one occasion was a useful division of meaning may no longer be so.

We have several tests to judge polysemy, and one of them is zeugma: if one word looks to show zeugma when applied in various contexts, it is likely that the contexts bring out different polysemes of the same word. If the two senses of the same word do not seem to *fit*, yet seem connected, then it is likely that they are polysemous. The fact that this test again depends on

narrators' judgments about connection, however, means that this test for polysemy is not reliable, but is rather merely a helpful conceptual aid.

If we aren't certain whether different practices of a single word are examples of homonymy or polysemy, we can check in a dictionary. If the word has several meanings (i.e. it's polysemous), then there will be a single entry, with a numbered list of the different meanings of that word. If two words are treated as homonyms, they will typically have two separate entries. In most dictionaries, *bank*, *mail*, *mole*, and *sole* are clearly treated as homonyms whereas *face*, *foot*, *get*, *head* and *run* are treated as examples of polysemy. (Yule, 2006)

Polysemous words	Gloss
Hand	1. Part of human arm (e.g. put your hand on the door)
	2. Performer (e.g. he is an old hand at this kind of work)
	3. Clock needle (e.g. two hands of a clock)
Leg	1. Human leg
	2. Leg of chair, leg of table etc.
Tongue	1. Mouth organ
	2. Language (e.g. Mother tongue)
Head	1. Head of the body
	2. Head of the department

	3. Head of the bottle
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According to Pustejovsky (1991, 1993, 1995), words are naturally ambiguous: they possess something Pustejovsky calls this *logical polysemy*, where *logical* is endowed with the meaning analytical philosophers have given to *logics*, i.e. the entity which structures the universe and the mind. If polysemy is "natural" then there must also be a "natural" way of selecting senses. Pustejovsky hypothesises a number of very general predicative devices, such as type coercion, which govern the phrase and sentence levels.

For example, let us consider one of Pustejovsky's favourite examples :

- 1) *Mary began a book*
- 2) *Mary began reading a book*
- 3) *Mary began writing a book*
- 4) *Mary bought a book*

Sentence 1 is interpreted as 2 or 3 according to the context. If we know that Mary is a writer, 3 may be correct, else it is 2.

Synonymy

Two or more words with very closely related meanings are called synonyms or, if two or more lexical items have same denotative, connotative and social meaning and can replace each other can be called as synonyms. However they cannot always replace each other in a sentence. One word is appropriate in one position while the existence of the other is odd. Thus, they are not completely same. According to Yule (2006), the word *answer* fits in the sentence *Sandy had only one answer correct on the test*, the word *reply* would sound odd. Synonymous forms may also differ in terms of formal versus informal uses. The sentence *My father purchased a large automobile* has virtually the same meaning as *My dad bought a big car*, with four synonymous replacements, but the second version sounds much more casual or informal than the first.

The examples of synonyms are as follows

Words	Synonyms
Abhor	Hate
Accept	Agree
Buy	Purchase
Big	Large
Broad	Wide
Praise	Admire
Display	Show, reveal
Fight	Dispute, quarrel
Respect	Honour, esteem
Peak	Apex, top
Work	Task, deed

Antonymy

When two words are in opposite meanings then they are called as antonyms. Basically antonyms are divided into two main categories- gradable antonyms (opposites along a scale e.g. big-small, long-short, fast-slow etc.) and non-gradable antonyms (direct opposites e.g. male-female, true-false, married-single etc.).

The examples of antonyms are as follows

Words	Antonyms
Above	Below
Abhor	Love, like
Alive	Dead
Arrest	Release
Beautiful	Ugly
Blunt	Sharp
Enjoy	Suffer
Fat	Lean
Import	Export
Present	Absent
Smooth	Rough
Rich	Poor
Zigzag	Straight
Ability	Inability

Aware	Unaware
Polite	Impolite
Encourage	Discourage
Regular	Irregular

There are antonyms which show contrast on the basis of gender such as man-woman, boy-girl, some are of similar nature such as bull-cow, stallion-mare, and lion-lioness while some are based on relationships e.g. father-son, mother-daughter, uncle-nephew, brother-sister etc.

Semantic Field

Semantic field is set of words grouped by meaning referring to a specific subject or it refer to the phenomenon that vocabulary is an integrated system interrelated in sense and can be divided into semantically related sets or fields. Words in each semantic field define one another.

Brinton (200:p.112) defines Semantic field as related to the concept of hyponymy, but more loosely defined, is the notion of a semantic field or domain. A semantic field denotes a segment of reality symbolized by a set of related words. The words in a semantic field share a common semantic property.

"Traditionally, semantic fields have been used for comparing the lexical structure of different languages and different states of the same language" Andersen (1990:p.327).

Semantic Field Theory

Trier's Paradigmatic Semantic Field

German scholar J. Trier in 1930 brought the semantic field theory into its puberty. Wu (1988: 94-95) summarized semantic field theory as

- The vocabulary in a language system is semantically related and builds up a complete lexical system. This system is unsteady and changing constantly.
- Since the vocabulary of a language is semantically related, we are not supposed to study the semantic change of individual words in isolation, but to study vocabulary as an integrated system.
- Since lexemes are interrelated in sense, we can only determine the connotation of a word by analyzing and comparing its semantic relationship with other words. A word is meaningful only in its own semantic field.

Trier's semantic field is generally considered paradigmatic. It deals with paradigmatic relations between words such as hyponymy, synonymy and antonymy.

Porzig's Syntagmatic Semantic Field

Porzig was also a German Linguist who proposed the theory of semantic field which is called syntagmatic semantic field or syntactic field by various scholars. It was based on the analysis of the inside relation of the co-occurrence between words. It premeditated the possibility for a lexical item to co-occur with others in the same context, e.g., bite and teeth, lick and tongue, bark and dog, etc. (Changhong, 2010)

In Porzig's view, a Semantic Field is the range of words that are capable of meaningful connection with a given word. In other words, terms belonging to the same field are syntagmatically related to one or more common terms, as for example the set of all the possible subjects or objects for a certain verb, or the set of nouns to which an adjective can be applied. Words in the same field would be distinguished by the difference of their syntagmatic relations with other words. (Gliozzo, 2009)

Conclusion

To conclude this paper we can say that the knowledge of sense relations is necessary for language learners, teachers, translators etc. as it plays an important role in accessing the language tasks. It should always keep in mind that the meaning is very important in translation. So in translation, focus must be on types of meaning that is the knowledge of semantics will be quite useful. Words and their meanings play a crucial role in translation, because they are of many

types. They may be homonymous, polysemous, and so on. Words of these types produce ambiguity in a language so they can be ambiguous. Therefore it is not only the knowledge of words and their types, but the meaning and the senses are also very important in understanding and removing the lexical as well as syntactic ambiguities.

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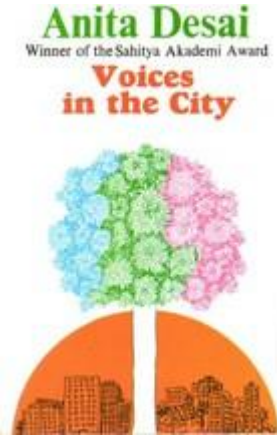
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Studying the Quest for Survival in the Protagonist Nirode in Anita Desai's *Voices in The City*

Dr. Madhu Jindal



Abstract

Voices in the City, as the title suggests, deals with the voice of anger and visions of fear in the city of Calcutta. These voices, attempting to explore by a process of self-denial, the secret of permanent peace and happiness, are engaged, in their separate ways in charting survival strategies of life. They seek happiness on spiritual terms, not material, which in fact, is the sordidness, the brutality, and the sheer dreariness of the physical world. They see through the dark crust of appearance and experience “The horror! the horror!” of everyday life, more acutely than others. The ugly physical reality is something which they cannot accept. The external world is the antagonist which frustrates them at every moment of their lives. The city of Calcutta, which assumes the dimensions of a living character, thwarts their attempts again and again causing them to wilt under the pressure of life. As a matter of fact, they seem to be living in a pressure-cooker.

Keywords: modern, fear, angst, Joshi, survival

Introduction

Nirode, Monisha and Amla, all are young, intense and talented. Their shared quest for the meaning of life is a sensitive and image-filled experience, yet their responses differ because they are unlike one another. Unlike *Cry, the Peacock* which is a suffocating nightmare of the tortured psyche of an intense young woman, *Voices in the City* is a measured, matured attempt of a novelist to present the quest of three young intellectuals. They demand an authentic and pure existence, fed up as they are with a false, falsifying world. The theme of the novel is suggested quite early in the novel by Nirode himself in his conversation with David. He quotes Albert Camus:

In default of inexhaustible happiness eternal suffering at least would give us a destiny. But we do not have even that consolation, and our worst agonies, come to an end one day.¹

Nirode's quest is for a destiny that helps him see beyond suffering and happiness. He becomes a rebel against the better judgment of David, who has found his balance and has come to terms with life after his own initial rebellion by running away from his home in Ireland.

Anita Desai's Superb Craftsmanship

Anita Desai's superb craftsmanship lies in her unobtrusive style of narrating the story and creating the atmosphere, leading at once to an orderly composition and a convincing picture of life in contemporary Calcutta. She probes not only the individual consciousness of Nirode but also the social consciousness of a world which is both real and unreal. This fascinating but difficult and complex novel is truly indicative of the direction of modern India's soul. It is interesting to see what Lionel Trilling says about the function of the novel in general. Says he:

The novel is a perpetual quest for reality---the field of its research being always the social world, the material of its analysis being always manners as the indication of the direction of man's soul²

It is precisely in this sense that we must study Anita Desai's *Voices of the City* which is a quest for reality, inner as well as outer.

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The Dilemma

The novel has four parts, each dealing mainly with a major character, but Nirode, the protagonist of the novel, remains the dominant character in all the four parts. R.K. Dhawan rightly observes.

Voices in the City sketches the spiritual odyssey of a world weary, lean and hungry-looking journalist named Nirode, doomed to reside in Calcutta the 'city of death' The novel is a tragic exploration of personal suffering, which arises out of the feverish sensitivity of this young intellectual, who has lost his way in contemporary India.³

Nirode is unique in his feelings and thoughts and seeks absolute freedom. Desai distinguishes between the marsh birds (Dharma and David) and the king kites (Nirode, Monisha and Amla). Dharma and David try to escape the suffocating reality of life, yet they are only "like marsh birds who could not fly long, but hopped along the ground about the water, in the rushes" (p.22). But to Nirode who seeks absolute freedom, "To be a marsh bird was not enough... One must be a king kite wheeling so far away in the blazing empty sky so as to be merely a dot, almost invisible to the urchins who stood below..." (p.72). Unlike David and Dharma, Nirode cannot be satisfied with the clouds, inaccessible to everyone, attainable to every request, tense longing to tear away all the fetters and to be completely alone, isolated and absolutely free even if it means total emptiness and insignificance. Only in the end does he realize that this type of empty life is next to nothing and has no value even to him.

In the beginning, Nirode is shown working for some newspaper, which he decides to give up because he has reached the limit where it has become "impossible, physically impossible to work under any man, ... at such senseless jobs?" (p.18). What Nirode needs, as he himself says at this point in the novel, is "three drinks a night and a room of my own that's all I ask..." (p.33). The absence of positive faith or a sense of permanent commitment in Nirode makes him drop one thing after another. He starts working on a magazine but does not have high notions or dreams about it; rather he is obsessed with the desire to woo failure after failure in life. He tells his friend David quite early: "I want to move from failure to failure to failure, step

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by step to rock bottom. I want to explore that depth. When you climb a ladder , all you find at the top is space, all you can do is leap off-fall to the bottom. I want to get there without that meaningless climbing. I want to descend quickly (p.40).

Quest for Meaning

Nirode moves from one failure to another in search of an abiding meaning in life. To fail and start on a new project gives him, in a way , heroic dimensions. The yearning to fail quickly in order to start afresh denotes the process of climbing up. He is engaged in an unequal fight against the social and commercial values of life which the city of Calcutta symbolizes. He is conscious of the fact that the values of the contemporary civilization are hollow, have nothing to quench his thirst for spiritual survival. The magazine plan fails to hold his attention or faith for long. He happily accepts David's view that the magazine is already a failure. He tells him that he wants the magazine to fail because he wants to arrive at the meaning of life through failures. When his friend wish to launch him on a journey to success with the following issue of the magazine, he frankly tells David that he does not want to be caught in the web of the success of the magazine. He even fears that his friends would take away his freedom by thrusting the burden of success on his shoulders:

It seemed to him his friends were forcing upon him a crusade, a career, a way of life and a set of ideas that set upon his shoulders like an iron custodian, grasping and restraining... Be true, they pleaded, be alone. Starve, but do not resign. Succeed-some-how, in some way-succeed in preserving, in surviving. But do not fail, do not fail us (p.71).

The fact that his friends encourage him to succeed in his venture makes him hate them all the more. Now he wants to get rid of all of them by turning his success into failure. For Nirode, happiness lies in something higher than pursuit of worldly and to open a book shop where he will be free from all obligations and dependence on other people. He thinks that his friends are all in

pursuit of wealth and physical pleasure. Their hollowness of purpose in life arouses disgust in Nirode. He believes that a thinking man like him should not desire materialistic happiness:

“Anyone who feels happy deserves to die. If we were all to become- happy... the world would come to a stand still and no one would move another step. How would you like your trains to stop dead once they’ve arrived at some lunatic happy station ? Wouldn’t that be death to you ?” (p.94).

Nirode is in search of the true meaning of life and the play he is writing clearly shows that he is conscious of his loss of identity and reflects his own quest. His overwork, starvation, carelessness about his own self and excessive investment with the play—all these combine to make him ill. What emerges out of this illness is a Nirode who is “a combination of acquiescence and renunciation” (p.131). Even the play which he has written now appears a complete writers vain, people who aspire to ascribe their names to their creations, forgetting that true art is nameless, and belongs to the universe with which the creative artist identifies himself. Like a true existentialist, he continuous his quest for an abiding meaning in life.

Quite like Arjuna, Nirode is a rebel who rejects the world of security and routine. He loathes routine and wonders how one can spend one’s lifetime on “something that does not matter.” For him it is: ”Better to leap out of the window and end it all instead of smearing this endless sticky glue of senselessness over the world. Better not to live” (p.18).

Nirode is unable to accept the falseness of human existence. He is leading a life of complete bareness and wants to escape, though to nowhere in special. He is unable to pursue a regular career because he has realized the hollowness of all jobs. His is a quest where there should be no absurdity and falsity. Life, to him, is meaningless, is absurd like the journey of Sisyphus. The magazine voice is a voice in the wilderness, failing to build any contact between him and the world. It is a force and he frankly admits his failure. “Where was the will to get up, select another ladder, and begin the journey of absurdity all over again?... Nothing existed but this void in which all things appeared equally insignificant, equally worthless” (p.63). Like

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Maya, Nirode rejects both faith and the need for faith surviving only through doubt and questioning. He is troubled by question, like. “What for do I exist in the world? What is the ultimate reality of life?” For him, all worldly pursuits amount to bare, nothingness: “Happiness, suffering—I want to be done with them, disregard them, see beyond them to the very end” (p.140). He is unable to dispel the ignorance in his mind, and naturally, continues to live in a state of confusion as regard the destination of life. In his present situation, however, Nirode is acting as an escapist and defeatist. Lacking the will and courage to live life in its fullness, he turns an eternal drifter. Asha Kanwar says in this context:

Nirode is on a restless, unending but futile quest, and wants to understand his identity. But his quest is thwarted by his own nature and predicament. What is still worse is that, being the product of no particular educational or cultural inheritance, he has to face his dilemma all by himself.⁴

The underlying reason of all this disillusionment and negativism of Nirode is that he is too sensitive to accept his mother’s infidelity towards his father. His shattered love for his mother, with whom he earlier identified himself, has created the crisis in his life. He seems to be avenging himself on his mother’s sin of living with Major Chaddha in Kalimpong. He starts hating the society where a wife can live happily by betraying her husband. Harish Raizada analyses the reasons of Nirode’s withdrawal thus:

Alienated from his mother, Nirode turns rootless. He loses his faith in life and develops an attitude of ‘complete negation’, he passes one failure after another and treats it as a creed of his life. 5

Nirode fails to find any sustenance in life. No human relationship, no vocation, links him to the act of living. He refuses to take any help from his mother. He even wants to shed his home, because it lends him false identity. He is filled with the sense of the world’s worthlessness. The world and its multifarious activities offer no inspiration to him, and he reduces himself to a shadow, a cipher, sensing his life as one frustration after another. He even resists any financial help from his mother and decided to fight his battle all alone. He likes to live in anonymity, and acquires his own kind of detachment: It could not, after all, make any

difference to him whether he lived amongst men serene and reasonable and gentle, or men who fought like crows over every carcass. In his state of purely detached acceptance of “world not worth realizing, nothing could matter enough to trouble him” (p.185).

However, this is not the last stage of Nirode’s development. He discovers a new meaning of life in Monisha’s suicide. He turns into a person who can divert the energies of his self to enlarge its perceptiveness. He confesses to Amla that it was a mistake on his part to try to pursue failure after failure to reach the bottom because “You cannot descend to such complete darkness, such complete isolation, all exposed” (p.184)

Conclusion

Nirode is the central character of the novel who is at the verge of losing his essential humanity. However, in the process of the life experience, he regains his human capacity to sympathies with Amla and aunt Lila in their suffering. In these moments of interpersonal empathy and tenderness, he reaches out of them, shares their feelings and is filled with tenderness for the world. He is filled in an immense care of the world. He reaches out, again and again, to touch Amla’s cold hands. He presses them in hunger and joy, as if he rejoiced in this sensation of touching other’s flesh, other’s pain, longs to make them his own, which till now has been agonizingly neglected. In his eyes, Monisha is a martyr who has met a splendid death. Her death gives him a glimpse of the secret of life and of death. He feels elevated to an unimaginably high vantage point where he could see the “whole fantastic design of life and death, of incarnation followed by reincarnation, of unconsciousness turning into consciousness of sleep followed by waking” (p.249). However, this experience does not liberate Nirode. His ecstasy and relief soon vanish at the prospect of once again meeting his mother and being caught in a trap of “communion, relationship, joy and responsibility” (p.250). Nirode’s chaotic state of mind indicates the terror of the dark unknown: Death. He tells Amla that he has been sentenced to death. “I am prepared and waiting for it. I have heard her approach death, Kali... while she watches I grow more and more vividly alive by the minute, and also closer and closer to my death” (p.256). Nirode recognizes the duality of knowledge and ignorance, reality and illusion, good and evil, life and death. He has, no doubt, turned cynical superficially, but essentially he is

a quester who wants to make his own conclusion. He falls into a fit of despair only to come out with a clearer vision of life.

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Cementing and Synthesizing the Polyphonic Poetics in the Contemporary Era

Prof. Manminder Singh Anand

Abstract

The present paper attempts to analyse the conceptual aspects of Polyphonic discourse, as also to figure out the radical elements in post colonial writing carried out abroad as well as in India. An attempt has been made to focus on the radical elements in individual authors like Homi k Bhabha , Mikhail Bhaktin , Roland Barthes , Julia Kristeva , Edward W Said , Edwin Ardner , Ferdinand De Saussure , Jachques Derrida and also to compare and contrast their specific preferences and techniques like Intertextuality , Ambivalence , mimicry ,pastiche , Wild zone , heteroglossia , carnivalesque , Mimicry , Dialogism , Chronotype , Third space . The paper, thus, presents an overview of the polyphonic voices having a specific tilt towards radical elements. However, this paper also tries to point out how Multiculturalisation has entered in literary texts and has stormed the entire world . The literature plays a considerable role in the development of understanding across cultures. Literature and criticism has eventually emerged as a polyphonic multicultural products in the contemporary era.

The purpose of this article is to provide an operational definition of multiculturalism and its value for all groups as a basis for understanding the changes coming to our society. The motive of the paper is an endeavour to construct futuristic visions of literature and criticism.

Keywords: Multiculturalism , Hybridity , Trans cultralisation ,Polyphony ,Orient , Occident, Post - Colonial , Marginalized , Orientalist , The Other , Subaltern , fiction , Third world

Defining Multiculturalism

With large-scale immigration into Western and Northern Europe, "multiculturalism" has become a major topic of political and intellectual discourse. Multiculturalism is the new paradigm for education for the 21st century, is the most controversial term which is greatly misused and highly misunderstood. Multiculturalism is a system of beliefs and behaviors that

recognizes and respects the presence of all diverse groups in an organization or society, acknowledges and values their socio-cultural differences, and encourages and enables their continued contribution within an inclusive cultural context which empowers all within the organization or society. Multiculturalism describes the existence, acceptance, or promotion of multiple cultural traditions within a single jurisdiction, usually considered in terms of the culture associated with an ethnic group. This can happen when a jurisdiction is created or expanded by amalgamating areas with two or more different cultures (e.g. French Canada and English Canada) or through immigration from different jurisdictions around the world (e.g. Australia, United States, United Kingdom, and many other countries).

Multicultural ideologies and policies vary widely,^[1] ranging from the advocacy of equal respect to the various cultures in a society, to a policy of promoting the maintenance of cultural diversity, to policies in which people of various ethnic and religious groups are addressed by the authorities as defined by the group to which they belong.^{[2][3]} Multiculturalism that promotes maintaining the distinctiveness of multiple cultures is often contrasted to other settlement policies such as social integration, cultural assimilation and racial segregation. Multiculturalism has been described as a "salad bowl" and "cultural mosaic".^[4]

Multiculturalism is a "system," a set of interrelated parts, beliefs and behaviours which make up the whole of how humans experience today's world. It includes what people believe about others, their basic paradigms, and how these impact, and are impacted by, behaviour.

Two different and seemingly inconsistent strategies have developed through different government policies and strategies. The first focuses on interaction and communication between different cultures; this approach is also often known as interculturalism. The second centers on diversity and cultural uniqueness which can sometimes result in intercultural competition. Cultural isolation can protect the uniqueness of the local culture of a nation or area and also contribute to global cultural diversity.^{[5][6]} A common aspect of many policies following the second approach is that they avoid presenting any specific ethnic, religious, or cultural community values as central.

Polyphonic Discourse and Transculturalisation

Transculturation is the reciprocal process by which two cultures, upon contact, engage in a system of give and take and adaptation to each other's ways, though often not in an equal manner, resulting in the emergence of a new cultural reality (Ortiz 1970).^[7] It is a two-way process of cultural exchange, where the various groups learn from each other, each impacting the other, without totally losing their unique distinctiveness. This rich blend of ethnic groups, coming together on the basis of coalitions of interests and not of color, with a common set of values, is what makes the United States of America distinct and gives us the competitive edge in the world today.

Many critics of the literary world like Homi K Bhabha has contributed a lot in synthesizing the field of Polyphonic discourse . **Homi K. Bhabha** is the Anne F. Rothenberg Professor of English and American Literature and Language, and the Director of the Humanities Center at Harvard University. He is one of the most important figures in contemporary post-colonial studies, and has developed a number of the field's neologisms and key concepts, such as hybridity, mimicry, difference, and ambivalence and also authored the essay "Of Mimicry and Man" .

Hybridity

Hybridity's contemporary uses are scattered across numerous academic disciplines and is salient in popular culture.^[8] *Hybrid talk*, the rhetoric of hybridity, is fundamentally associated with the emergence of post-colonial discourse and its critiques of cultural imperialism. It is the second stage in the history of hybridity, characterized by literature and theory that study the effects of mixture (hybridity) upon identity and culture.

Mimicry

Mimicry in colonial and postcolonial literature is most commonly seen when members of a colonized society (Indians or Africans) imitate the language, dress, politics, or cultural attitude of their colonizers (the British or the French). Under colonialism and in the context of immigration, mimicry is seen as an opportunistic pattern of behavior: one copies the person in power, because one hopes to have access to that same power oneself. Presumably, while copying the master, one has to intentionally suppress one's own cultural identity, though in some cases immigrants and colonial subjects are left so confused by their

cultural encounter with a dominant foreign culture that there may not be a clear preexisting identity to suppress.

Mikhail Mikhailovich Bakhtin was a Russian philosopher, literary critic, semiotician and scholar who worked on literary theory, ethics, and the philosophy of language. His writings, on a variety of subjects, inspired scholars working in a number of different traditions (Marxism, semiotics, structuralism, religious criticism) and in disciplines as diverse as literary criticism, history, philosophy, sociology, anthropology and psychology. He Coined revolutionary terms like Heteroglossia, dialogism, chronotope, carnivalesque, and polyphony .

Heteroglossia

The term *heteroglossia* describes the coexistence of distinct varieties within a single "language" (in Greek: *hetero-* "different" and *glōssa* "tongue, language"). In this way the term translates literally as "different-speech-ness", which was introduced by the Russian linguist Mikhail Bakhtin in his 1934 paper published in English as "Discourse in the Novel." Bakhtin argues that the power of the novel originates in the coexistence of, and conflict between, different types of speech: the speech of characters, the speech of narrators, and even the speech of the author. He defines heteroglossia as "another's speech in another's language, serving to express authorial intentions but in a refracted way." Bakhtin identifies the direct narrative of the author, rather than dialogue between characters, as the primary location of this conflict.

Dialogism

Bakhtin contrasts the dialogic and the "monologic" work of literature. The dialogic work carries on a continual dialogue with other works of literature and other authors. It does not merely answer, correct, silence, or extend a previous work, but informs and is continually informed by the previous work.

Dialogic literature is in communication with multiple works. This is not merely a matter of influence, for the dialogue extends in both directions, and the previous work of literature is as altered by the dialogue as the present one is. Bakhtin's ideas were familiar with T.S.Eliot as his "dialogic" is consonant with Eliot's ideas in "Tradition and the Individual

Talent," where Eliot holds that "the past should be altered by the present as much as the present is directed by the past".^[9]

Chronotope

In literary theory and philosophy of language, the **chronotope** is how configurations of time and space are represented in language and discourse. The term was taken up by Russian literary scholar M.M. Bakhtin who used it as a central element in his theory of meaning in language and literature.^[10] The term itself is derived from the Greek ('time') & ('space'); it thus can be literally translated as "time-space." Bakhtin developed the term in 1937 essay "Forms of Time and of the Chronotope in the Novel."

Here Bakhtin showed how different Greek literary genres operated with different configurations of time and space, which gave each genre its particular narrative character. For example, the chronotopic frame of the epic differed from that of the hero adventure or the comedy.^[11]

Carnavalesque

Carnavalesque refers to a literary mode that subverts and liberates the assumptions of the dominant style or atmosphere through humor and chaos. Bakhtin traces the origins of the carnivalesque to the concept of carnival, itself related to the Feast of Fools, a medieval festival originally of the sub-deacons of the cathedral, held about the time of the Feast of the Circumcision (1 January), in which the humbler cathedral officials burlesqued the sacred ceremonies, releasing "the natural lout beneath the cassock."^[12] Also Bakhtin derives carnival and the carnivalization of literature from the reign of the "Serio-comical" with the examples of Socratic dialogues and Menippean satire. Within the Socratic dialogue carnival affects all people into the behavior and rituals in to the carnivalistic life, as in every individual is affected by carnival, meaning everyone is a constant participant of carnival.

Polyphony

In literature, **polyphony** is a feature of narrative, which includes a diversity of points of view and voices. The concept was introduced by Mikhail Bakhtin, using a metaphor based on the musical term polyphony. For Bakhtin the primary example of polyphony was Dostoevsky's prose. Bakhtin argued that Dostoyevsky, unlike previous novelists, does not

appear to aim for a 'single vision' and goes beyond simply describing situations from various angles. Instead, according to Bakhtin, Dostoevsky aimed for fully dramatic novels of ideas in which conflicting views and characters are left to develop unevenly. In 2015, Svetlana Alexievich was awarded the Nobel Prize in Literature for her polyphonic writings, a monument to suffering and courage in our time.^[13]

Roland Barthes also speaks of intertextual codes as a 'mirage of citations,' likely to prove evasive and insubstantial as soon as one attempts to grasp them. The codes are nothing other than the 'deja vu,' and readers, in whom these codes dwell, may be thought of as the representatives of a general intertextuality. 'I,' writes Barthes, '*is not an innocent subject that is anterior to texts.... The I that approaches the text is itself already a plurality of other texts, of infinite or, more precisely, lost codes (whose origins are lost)*'. The paradoxical nature of discursive systems: Discursive conventions can only originate in discourse [But discourse depends on discursive conventions].

Intertextuality

Julia Kristeva coined the term **Intertextuality** which means the shaping of a text's meaning by another text. Intertextual figures include: allusion, quotation, calque, plagiarism, translation, *pastiche* and parody. Intertextuality is a literary device that creates an 'interrelationship between texts' and generates related understanding in separate works. These references are made to influence that reader and add layers of depth to a text, based on the readers' prior knowledge and understanding. Intertextuality is a literary discourse strategy utilised by writers in novels, poetry, theatre and even in non-written texts (such as performances and digital media). Examples of intertextuality are an author's borrowing and transformation of a prior text, and a reader's referencing of one text in reading another. 'Intertextuality' thus has a double focus. On the one hand, it calls our attention to the importance of prior texts, insisting that the autonomy of texts is a misleading notion and that a work has the meaning it does only because certain things have previously been written. Yet in so far as it focuses on intelligibility, on meaning, 'intertextuality' leads us to consider prior texts as contributions to a code which makes possible the various effects of signification. Intertextuality thus becomes less a name for a work's relation to particular prior texts than a designation of its participation in the discursive space of a culture: the relationship between a text and the various languages or signifying practices of a culture and its relation to those texts which articulate for it the possibilities of that culture.

Pastiche

Pastiche is another form of polyphonic discourse . Pastiche is a creative work that imitates another author or genre. It's a way of paying respect, or honor, to great works of the past. Pastiche differs from parody in that pastiche isn't making fun of the works it imitates – however, the tone of pastiche is often humorous. This literary device is generally employed to imitate a piece of literary work light-heartedly but in a respectful manner. The term pastiche also applies to a literary work that is a wide mixture of items such as themes, concepts and characters imitated from different literary works. For instance, many of the pastiche examples are in the form of detective novels that are written in fashion of the original stories of “SherlockHolmes”.

Women's Writing and Women's Culture in Elaine Show Alters

“Feminist Criticism In Wilderness”

The theory of culture as a factor affecting women's writing is inclusive of the theories of biology, language and psyche. The influence of all these factors is guided by the cultural situation of a woman.

Woman's culture is not a sub-culture of main culture. They are part of general culture itself. If patriarchal society applies restraints on them, they transform it into complementarity. Thus, women experience duality of culture including general culture and women's culture. Women form 'muted group' in society and men form 'dominant group'. Ardener suggested a diagram with two circles representing these two groups respectively. All language of the dominant group is all acceptable language. The muted group has to follow the same language. The part of the circle representing the muted group which does not coincide with the other circle represents that part of women's life which has not found any expression in history. It represents the activities, experiences and feelings of women which are unknown to men.

Since they do not form part of men's life, they do not get representation in history. This 'female zone' is also known as 'wild zone' since it is out of the range of dominant boundary. Women could not write on experiences belonging exclusively on the wild zone. They have to give representation to the dominant culture in their texts. There are other muted

groups as well than women. For instance, literary identity of a black American poet is forced upon her by the trends of the dominant group.

Feminist critics try to identify the aspects of women writers which do not follow the trends established by the male writers. For instance, Woolf's works show tendencies other than those of modernism. However, these tendencies are visible in the sections which have so far been considered obscure or imperfect. Feminist critics should attempt 'thick description' of women's writings. It is possible only when effect of gender and female literary tradition are considered among the various factors that affect the meaning of the text.

Wild Zone

The Concept of Wild Zone was coined by Edwin and Shirley Ardener . It is a term introduced in the 1981 essay "Feminist Criticism in the Wilderness," by Elaine Showalter which designate a specifically female area of culture. She adapts an anthropological model developed by Edwin and Shirley Ardener, wherein a dominant cultural group establishes structures that exclude or include other groups.

Orientalism is a 1978 book by Edward W. Said, a critical study of the cultural representations that are the bases of Orientalism, the West's patronizing perceptions and fictional depictions of "The East" — the societies and peoples who inhabit the places of Asia, North Africa, and the Middle East. Orientalism, Western scholarship about the Eastern World, was and remains inextricably tied to the imperialist societies who produced it, which makes much Orientalist work inherently political and servile to power, and thus intellectually suspect.^[14]

In the Middle East, the social, economic, and cultural practices of the ruling Arab élites indicate they are imperial satraps who have internalized the romanticized "Arab Culture" created by British and American Orientalists; the examples include critical analyses of the colonial literature of Joseph Conrad, which conflates a people, a time, and a place into a narrative of incident and adventure in an exotic land.^[15]

The scope of Said's scholarship established *Orientalism* as a foundation text in the field of Post-colonial Culture Studies, which examines the denotations and connotations of Orientalism, and the history of a country's post-colonial period.

In practice, the imperial and colonial enterprises of the West are facilitated by collaborating régimes of Europeanized Arab élites who have internalized the fictional, romanticized representations of Arabic culture — the Orientalism invented by Anglo–American Orientalist. As such, Orientalist stereotypes of the cultures of the Eastern world have served, and continue to serve, as implicit justifications for the colonial ambitions and the imperial endeavours of the U.S. and the European powers. In that vein, about contemporary Orientalist stereotypes of Arabs and Muslims, Said said:

‘So far as the United States seems to be concerned, it is only a slight overstatement to say that Moslems and Arabs are essentially seen as either oil suppliers or potential terrorists. Very little of the detail, the human density, the passion of Arab–Moslem life has entered the awareness of even those people whose profession it is to report the Arab world. What we have, instead, is a series of crude, essentialized caricatures of the Islamic world, presented in such a way as to make that world vulnerable to military aggression.’
— "Islam Through Western Eyes" (1980) *The Nation* magazine.

The Challenges and Multiculturalism

The first Challenge is recognition of the rich diversity in a given society or organization. For the longest time racial/ethnic minorities, the physically disabled, and women have not been given the same recognition as others. The one-sided approach to history and education has been a testimony to that fact. With recognition should also come respect. Respect is the process whereby the Other is treated with deference, courtesy and compassion in an endeavor to safeguard the integrity, dignity, value and social worth of the individual. It means treating people the way they want to be treated. Respect and recognition are not the same, since recognizing the existence of a group does not necessarily elicit respect for the group. Our nation has a long history of not respecting the rights of the powerless. Multiculturalism also entails acknowledging the validity of the cultural expressions and contributions of the various groups. This is not to imply that all cultural contributions are of equal value and social worth, or that all should be tolerated. Some cultural practices are

better than others for the overall betterment of society. These cultural expressions and contributions that differ from those of the dominant group in society are usually only acknowledged when there is an economic market for them, such as music for African American, native Indian dances for tourism or Mexican cuisine.

Multiculturalism thus means valuing what people have to offer, and not rejecting or belittling it simply because it differs from what the majority, or those in power, regard as important and of value.

Conclusion

In an age of cultural pluralism and diversity, multiculturalism is needed to provide a corrective to the reality of our American heritage. It is the only option open to educators, leaders and administrators in an ever-increasing culturally pluralistic environment. This is because today's diverse student populations are simply not going to go away, but increase. This is the direction of the future multicultural, multiethnic, multilingual and schools and communities will also reflect these dynamic changes.

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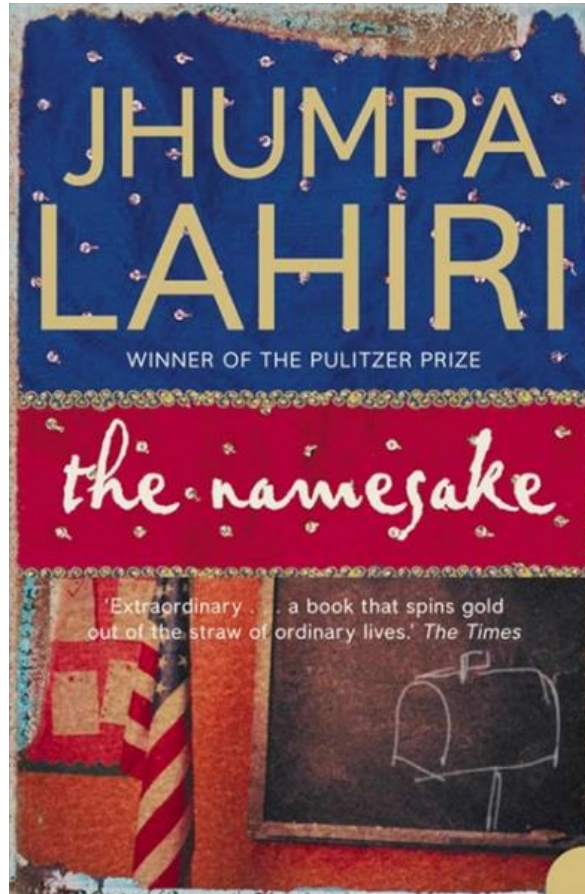
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Conflicts of Experience and Memory in Jhumpha Lahiri's *The Namesake*

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Abstract

This paper focuses on one particular migrant family settled in United States; describing hardships of a lonely Indian woman became adapted to her life in the foreign culture. As each one of the family feels about his or her own identity as an Indian, American, or Indian-American affects their idealistic decision making. *The Namesake* reflects the perspectives and changing family ties of the Gangulis, who are Indian in an arrange marriage and they relocate to America, in search of American dream of wealth

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and success. The novel expresses about how the family stand alienated from their own culture along with practices they cherished in previous years. And also the novel is an autobiographical in portraying repercussions of what the children of immigrants have to experience when they are intended to born in a country which does not belong to their parents, which bear the burden of individual conflicts.

Keywords: Jhumpa Lahiri, Alienation, Autobiographical, Culture, Migration, *Namesake*

Introduction

The process of immigration in the 20th century has created a mystery of the world geographical space and nationality. The immigrants are perhaps the definitive characteristic of the period and identifies the crucial way of diasporic expression have come to represent some of the experience of postcolonial identities. Singh argued that the “migration changes individual and group identities, affiliations and cultural attitudes and practices among the mobile population and host. As soon as it is recognized that cultures are fluid and temporary social constructions made and remove time-it is apparent that movement involves the remapping of cultural identities for all those involved” (Singh 2006). The immigrant is never shown to perceive their old world as flawed not to visualize other country as the space for offers his/her freedom from their institutions or cultural scenario.

Immigrant Life from the Perspective of Jhumpa Lahiri

Lahiri described “immigrant life thus appears to be almost an equivalent of exile” (Lahiri 2010). Vogt-William argued “how cultural traditions are considered sacred, in the sense of being prescribed by some form of cultural authority, which are then instrumental in reinforcing cultural integrity and a sense of belonging in otherwise foreign contexts” (Vogt-William, 2015). Sreelakshmi views “the diasporic communities have succeeded in creating a new life for themselves in different social contexts. The culture and ideologies of the first generation immigrants are different from that of the succeeding generations.

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The new generations of immigrants' personal lives and self-images have been conditioned by circumstances very different from those familiar to their parents. The first generation immigrants' way of life, opinions, perspectives and beliefs were highly influenced by the homeland culture" (Sreelakshmi 2012).

Lahiri's writings have often crossed cultures and the theme is obvious: intersection of "in-between's," hybridity and identity. The identity is influenced by the culture of the homeland as well as the culture of the host country. The immigrants and their children occupy different positions due to generational differences, but they share the similar experience of feeling rootless and displaced.

Conflicts to Protagonist's Mother

The Namesake, Ashima is immigrated to foreign land entails a loss of the familiar. She has struggled to retain her Indian tradition from the beginning, later; it is not seemed as simple an experience of loss in her memories. Consequently, she cannot able to claim back her old custom with relatives especially her parents. She realized herself as a stranger in America. And she is asking herself, why have you come this new place?, because there is no home, she has lived around thirty years of married life in a foreign country. As a woman should have completely dependent only on her husband for survival in a new land, understands to do things on her own. The information about her son's relationship with girls seems to sense of loss in the newness of Gogol's attitude. It is completely different from what she had known in her previous middle-class Indian life at Calcutta. Later, she compared the world of her birth with her new habitation and her search for the familiar with new environment. Her memories of home are the only compensation for "the loss of native hearth and homeland" (Said 1993:178).

Ashima seems to be adapting to resist American culture from the beginning. She does not consciously attempt to go beyond her role of an immigrant Indian lady and a mother of two children. As the family wanted to retain their native culture and transform

it of their son and daughter become failed in their attempt. When Ashima sees her children becoming cultural orphans in the United States, therefore, the children do not know what to do after their parents' suggestion and restricted life with them. The family finally realized that the solution for the problem is abandoned to them. The protagonist knows that his real identity and he is overstated by both cultures. He does not have one, but they have two culture. He is confused to choose which is better for his future. These conflict issue proves that the inner psyche of characters and brings out clashes over on cultures automatically. The family is trying to come out this turmoil but Gogol is able to stand on his feet. He has no longer hated himself of the way he has been living since childhood. Therefore, his mother has experienced the different phases of her life as a mother, wife, and daughter.

Ashima's Memories and Experiences

The novel *The Namesake* opens with Ashima and her husband Ashoke in Massachusetts in the month of August 1968. Both are eagerly waiting for their new baby into the world. Of course, rights now it was the happy time, a memorable moment when Ashima had given birth a baby child. The message passed to India and waiting for the grandmother's letter around one month had gone. There is no information from or a telephone call from the reparative. They have little confusion to call the baby? Baby? kiddo? Him. They have to enter into the name in the birth certificate otherwise they cannot leave in the hospital. Before delivery, Ashima worried about her stay in the hospital where she is alone, no one is not there, "It is the first time in her life alone, surrounded by strangers; all her life she has slept either in a room with her parents, or with Ashoke at her side" (Lahiri 2003). She longed to hear a voice of her husband; here she reveals so much of pain alone herself. Anyhow, she knows, she would survive. It is the consequence attending as motherhood in a foreign country without the family and close relatives.

Ashima's first child grown up named Gogol is an Old Russian man's last name. Then Gogol starts school and Ashoke tries to give Nikil. But Gogol refused. His name it has a strong connection to Russian literature. He is adding neither Bengali nor his present American future. Gogol or Nikil? They are getting a little confusion to call him. "He is afraid to be Nikil, someone he doesn't know. Who does not know him?" (3.19) therefore, "Not only does Gogol Ganguli have a pet name turned first name. And so it occurs to him that no one he knows in the world, in Russia or India or America or anywhere, shares his name. Not even the source of his namesake" (4.26) As a school going small boy who is discovering strangeness of his name and sometimes ashamed of it himself. Honestly, he decides to change his name to Nikil before him entering College at Yale.

Being a foreigner, Ashmia never thinks of her husband name when she remembers her husband. She has followed like the traditional Indian woman. During her stay in America never change anything in her activities and habits including her dress, she wore sari. They celebrated Gogol's annaprasad (rice ceremony), all these would determine the child's future. When the years go by, more of Ashima and Ashok's Indian culture pass away. Their son starts to fit into American culture fully because his native. Still, both husband and wife little bit touch with Bengali customs but their children cannot. In College, Gogol develops a love of architecture in his drawing class when it reminds his experience at the Taj Mahal. The family once visited India, towards the end of their stay they he was really impressed by the exquisite architecture. He does not anything interested in Bengali roots to share it with the family. He is away from his family, spends with his friends and becomes his own culture. It seems to forget his parental roots and the thing that left him connects to his birth land. The author says in an interview: "it was always a question of allegiance, of choice. She wanted to please my parents and meet their expectations; she wanted to meet expectations of her parents and meet their expectation, she also wanted to meet expectations of her American peers and the expectations she put on herself to fit into American society. It is a classic case of divided identity" (Lahiri 118).

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Gogol's Childhood Experience

As from the childhood onwards Gogol once enjoyed his own luxuries American environment with the moral support of his father. His father's sudden death change begins to regret a lot. Ashoke's disappearance sakes entire family especially Ashima because others do not show a lot of emotion instead one who feels is Ashima. The family came to understand the feelings of alienation, cultural shock, and homesickness that may be many immigrants feel it. Macwan says that "alienation is a part of the experience of the Indian Diaspora and even if people are at home in any part of the world it does not mean that they will not become victims of the sense of alienation. The dilemma of name cannot be solved by the name on record. The identity of the individual, which is consistently affected by society, is something one has to discover through a process of reflections and negotiations" (Macwan 2015). This shows the second isolation to the protagonist's family. During his college days he fall in love with a girl named Ruth. When she departs for semester holidays at Oxford, leaves him alone and lonely. The second meet they break up their relationship. At last he learns thoroughly the origin of his strange and frustrating past memories. It is the tough time to move ahead. Every year the family celebrates Ashoke's birthday and commemorate the day of death. A garland of rose petals covered over his picture.

Ashima feels lonely, suddenly, horrible, permanently alone, and briefly, turned away from the mirror; she sobs for her husband. She feels overwhelmed by the thought of the more she is what to make to the city life that was once home and is now in its own way foreign. It has come to expect deep, intense feeling from Ashima, but these are many really and particularly. Due this sudden crisis of Ashima's family she has plans to move back to India, she things that now Calcutta as foreign to them. However, many happenings in Gogol's life story are predictable, but the unexpected changes made, rejoicings over his little triumphs. A down memory is inevitable in every walks of individuals life especially Ashima's family. And also the author reflects a clear and

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simple account of the predicament of the protagonist of the novel. He is constantly reminded of the uniqueness of his name, neither Indian nor America. Sometimes he hates his life with it. The past does not leave him alone; instead he gets more stress as well. His family attempts to do the best he can by not only transforming into true foreign culture but at the same time retaining their own Indian customs. Gogol's mother often regret that where she is related to, no one in the new place, which brings her to know little, realizes being a foreigner not proper American citizen. In this connection reflects the opposite reaction from her children. But the sudden death of Gogol's father is the eye-opener to his children that makes them reinterpret the cultural values of Bengali family. They can never find their place in the foreign land, longing to and unhappy relations with new society.

Conclusion

To sum up this paper, in *The Namesake*, each one of the Gogol's family realized their isolation from native culture. The novel is the portrayal of woman's perspective and different views on her life struggle in the foreign country. Gogol's family settled in faraway from native place longing to reunite their relatives. Merely they had an own experiences of memory which remains they were separated. Many things happened to the family, which was impossible to prepare but which one spent a lifetime looking back at, trying to accept, interpret, and comprehend. The family meets alienated society that seemed out of place and wrong in their settlement. It prevailed, what endured, in the end.

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Phonological Development Profile in Typically Developing Hindi Speaking Children

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Dr. Arun Banik, Ph.D.**

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Abstract

The present cross sectional study aimed to delineate the phonological development across 2 ½ to 6 ½ years of typically developing Hindi speaking children. A total of 80 children from Mumbai who were further sub divided into 4 groups i.e. 2 ½ - 3 ½ years, 3 ½ -4 ½ years, 4 ½ -5 ½ years and 5 ½ - 6 ½ years with each group constituting 10 females and 10 males participated in the study. The inclusion criteria for the children was native Hindi speaking with normal oral peripheral mechanism, attending Hindi medium school and with no associated problems. The Photo articulation test in Hindi was administered on all the children. A total of 16 vowels, 30 consonants and 11 blends were assessed. The children responses were recorded using Sony digital audio recorder and further transcribed in broad IPA by the researcher. A phoneme acquisition criterion of 80% and above was selected for all the phonemes to be considered as acquired. The data was subjected to descriptive statistical analysis to identify mean and standard deviation values and further the mean scores were converted into percentages. The results indicated a clear correlation between the features of the phonemes and their age of acquisition. This age wise wide range of data will add to the present normative information in Hindi speaking population and can be used to differentiate between phonological disorders and normal acquisition.

Keywords: Phonology, Hindi, Acquisition, Normative

Introduction

Phonology refers to the branch of linguistics that deals with sound systems and sound patterns (Edwards, 1997). It involves the study of classification and organization of speech sounds in a language (Vihman, 1996).

The child's language development is commonly divided into pre-linguistic behavior, i.e., vocalizations prior to first true words and linguistic development, which starts with the appearance of the first words. As the child's vocabulary increases, there is also increase in phonological system. Children learn the entire range of phonemes of their language gradually from simpler to more complex sounds. The acquisition of various speech sounds is closely related to the child's overall language development (Bauman & Waengler, 2004). It has been observed in available literature till date, that all the phonemes of a language are acquired by 6-7 years of age and it is largely dependent on individual language characteristics in typically developing children.

The beginning of phonological development is often associated with child's first meaningful words. As per Dodd et al (2003) phonological development refers to speech development and is concerned with how humans develop from having no speech to a stage of being able to use speech in its full adult form. It is a well-known fact that all the sounds are not acquired together but there is rather an order in which they are acquired. Over the years many investigators among them speech language pathologists are one who has tried to determine approximate ages of individual sounds mastery in specific groups of children.

The acquisition of speech sounds in children has been studied extensively since 1930's to gain norms and to gain a better understanding regarding the age and the development of the sounds with respect to various languages.

Amayreh and Dyson (1998) conducted a study on Jordanian children from Amman. The primary goal of the study was to obtain the order of acquisition of sounds in Arabic. Around 12 consonants were reported not to be acquired by the oldest age group

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i.e. 6-6.4 and all of these late consonants had dialectal forms that are commonly used in Jordanian Spoken Arabic. The author concluded that Standard Arabic consonants would be eventually acquired by approximately 8.6-9.0 years of age.

Banu (1977) evaluated articulatory acquisition in Kannada speaking children by using the Diagnostic Kannada Articulation test. The sample size of the study was 180 children in the age range of 3 to 6.6 years. The study results indicated that there was a significant difference in the articulation scores for different age groups and there was no significant difference between girls and boys for articulation scores in any of the age groups considered. Another study conducted by Banik (2003) in 240 Oriya speaking typical developing and hearing impaired children indicated that normal hearing children manifested a higher level of articulation development by the age of 2 to 3 yrs. The hearing impaired children however exhibited increase in articulation around the age of 6 to 8 yrs. The results also indicated superior articulation development in female children compared to male counterparts. The author also suggested for in depth evaluation of articulation development in normal hearing children below the age of 3 yrs.

According to Census 2001 Hindi is found to be the most commonly spoken language in India, i.e. 41.03% as compared to other languages. The Constitution of India has effectively instituted the usage of Hindi and English as the two languages of communication for the Union Government. Most government documentation is prepared in 3 languages, i.e. English, Hindi and the primary official language of the local state, if it is not Hindi or English.

Within the area of Speech Language Pathology the topics that have drawn the interest of Indian researchers over the past few decades include the acquisition of languages in children and the disorders of language in children and in adults (Karanth, 2003). So far studies done on phonological development in Hindi speaking children have been limited in various aspects such as the number of subjects, age ranges, number of phonemes studied and number of male and female participants etc.

Hence, the present cross sectional study on phonological development of Hindi speaking typically developing children in a wide age range was attempted.

Aim and Objective

1. The aim of the study was to delineate the phonological development across four age groups i.e. 2 ½ - 3 ½, 3 ½ -4 ½, 4 ½ -5 ½ and 5 ½ - 6 ½ years of typically developing Hindi speaking children.

2. To compare the phonemes acquisition across age and position of the words (initial, medial and final) in typically developing Hindi speaking children.

Methodology

A total of 80 typically developing native Hindi speaking children in the age range of 2 ½ to 6 ½ years from Mumbai were included in the study. The subjects were further sub divided into 4 groups i.e. 2 ½ - 3 ½ years, 3 ½ -4 ½ years, 4 ½ -5 ½ years and 5 ½ - 6 ½ years with each group constituting 10 females and 10 males. The inclusion criterion for the children was native Hindi speaking with normal oral peripheral mechanism, attending Hindi medium school and with no associated problems. The Photo articulation test (Developed by AYJNIHH) in Hindi was administered on all the children. A total of 16 vowels, 30 consonants in initial, medial and final position and 11 blends were assessed. Initially consent for the study was sought from the parents of the children. The children were made comfortable and rapport was built. The examiner showed the pictures of the test and the child was asked to name the pictures and if the child was not able to identify the picture, verbal cues followed by modeling were utilized. The responses were recorded using Sony digital audio recorder. Further all the responses from the participants were transcribed in broad IPA by the researcher. To assess the inter judge reliability few speech samples were randomly picked and transcribed and analyzed by an experienced speech language pathologist. The inter judge reliability was found to be 95.44%. A criterion of phoneme acquisition of 80% and above was selected for all the phonemes in all the age ranges to be considered as acquired. The data was tabulated and subjected to

descriptive statistical analysis to identify mean and standard deviation values and further the mean scores were converted into percentages.

Results and Discussion

Consonants

The results of all consonants acquired are presented in Table 1 below.

Table 1: Consonants acquisition across four age groups and word positions

PHONEMES	AGE RANGE											
	2 ½ to 3 ½ yrs			3 ½ to 4 ½ yrs			4 ½ to 5 ½ yrs			5 ½ to 6 ½ yrs		
	SCORES IN %											
	I	M	F	I	M	F	I	M	F	I	M	F
/p/	100	100	100	100	100	100	100	100	100	100	100	100
/b/	100	100	100	100	100	100	100	100	100	100	100	100
/p ^h /	100	100	100	100	100	100	100	100	100	100	100	100
/b ^h /	100	100	100	100	100	100	100	100	100	100	100	100
/t̪/	100	100	80	100	100	80	100	100	90	100	100	100
/d̪/	100	100	100	100	100	100	100	100	100	100	100	100
/t̪ ^h /	100	75	60	100	80	80	100	85	80	100	100	100
/d̪ ^h /	75	75	75	85	80	80	90	85	90	100	100	100
/t/	100	100	100	100	100	100	100	100	100	100	100	100
/d/	75	75	60	80	80	80	90	90	80	100	100	100
/t ^h /	80	80	80	90	95	92	100	100	95	100	100	100
/d ^h /	100	100	85	100	100	90	100	100	96	100	100	100
/k/	100	100	100	100	100	100	100	100	100	100	100	100
/g/	100	100	100	100	100	100	100	100	100	100	100	100
/k ^h /	100	100	100	100	100	100	100	100	100	100	100	100
/g ^h /	100	100	90	100	100	100	100	100	100	100	100	100
/m/	100	100	100	100	100	100	100	100	100	100	100	100
/n/	100	100	100	100	100	100	100	100	100	100	100	100
/ŋ/	50	50	55	60	60	65	60	65	75	75	72	78

/r/	50	50	55	75	79	78	83	80	87	100	100	100
/s/	100	90	85	100	96	90	100	100	100	100	100	100
/ʃ/	80	60	70	80	82	80	87	82	85	100	100	100
/h/	100	100	100	100	100	100	100	100	100	100	100	100
/tʃ/	80	75	70	88	82	80	92	87	85	100	100	100
/dʒ/	100	100	80	100	100	92	100	100	100	100	100	100
/tʃ ^h /	80	60	70	80	72	80	87	82	85	100	100	100
/dʒ ^h /	100	100	80	100	100	88	100	100	92	100	100	100
/l/	100	100	100	100	100	100	100	100	100	100	100	100
/v/	100	100	100	100	100	100	100	100	100	100	100	100
/j/	100	100	100	100	100	100	100	100	100	100	100	100

[I= Initial, M= Medial, F= Final]

Stops such as /p/, /b/, /t/, /d/, /t/, /k/ and /g/ were achieved by 3 ½ yrs of age at all the positions of word i.e. initial, medial and final by 80 to 100% of the children. /d/ was achieved by 4 ½ yrs and above by 80 % children.

Fricatives such as /f/, /s/, /h/ and /v/ were achieved in all positions of the word i.e. 80% by the age of 3 ½ years.

Affricates such as /dʒ/ was achieved by 3 ½ years of age 80% in all the positions and /tʃ/ was achieved by 3 ½ years 80% only in the initial position and by 4 ½ years of age 80% in the medial and final position.

Aspirated sounds such as /b^h/, /k^h/, /g^h/, /t^h/, /d^h/ and /dʒ^h/ were achieved in the initial, medial and final position by the age of 3 ½ years in 80 % of the children and /ʃ/ was acquired by 4 ½ yrs. However /tʃ^h/ was achieved only in the initial position by 3 ½ years of age, final position was achieved by 4 ½ years of age and medial position by 5 ½ years of age. Consonants /t^h/ and /d^h/ were achieved by 4 ½ years of age by 80% and above.

Nasals such as /m/ and /n/ were achieved by 100% of the children in the initial, medial and final position by 3 ½ years of age. However /ŋ/ was not completely achieved by 6 ½ years of age.

Liquids such as /l/ were achieved by 100% of the children in the initial, medial and final position by 3 ½ years of age. /r/ however was achieved 80% by the age of 5 ½ years in all positions.

Semi vowel such as /j/ was acquired by 100% of the children in all the positions by the age of 3 ½ years.

Vowels: All the vowels assessed were achieved by 2 ½ to 3 ½ years of age (100%) in all positions of a word. The results are presented in the Table 2 below.

Table 2: Vowel acquisition across 2 ½ to 3 ½ years age group and positions of words

VOWELS	2 ½ TO 3 ½ YEARS		
	INITIAL	MEDIAL	FINAL
/i/	100%	100%	100%
/ɪ/	100%	100%	100%
/e/	100%	100%	100%
/a/	100%	100%	100%
/ə/	100%	100%	100%
/o/	100%	100%	100%
/ʊ/	100%	100%	100%
/u/	100%	100%	100%
/ī /	100%	100%	100%
/ɪ̄ /	100%	100%	100%
/ē /	100%	100%	100%
/ā /	100%	100%	100%
/ə̄ /	100%	100%	100%

/õ/	100%	100%	100%
/ɔ̃/	100%	100%	100%
/ũ/	100%	100%	100%

Blends

On analysis of clusters acquisition it was observed that clusters /tʃtʃ^h/ /lh/ /vj/ were acquired 80% by 3 ½ years of age. Blends /br/, /tr/, /dr/, /kr/, /gr/, /rtʃ^h/ were acquired 80% by 4 ½ years of age and /mr/ was acquired 80% by the age of 5 ½ years. Upto 6 ½ years all blends were found to be acquired except /dʒr/ which was acquired by only 60%. The results of blends acquisition are presented in Table 3 as following.

Table 3: Blends acquisition across 2 ½ to 6 ½ years of age

BLENDS	2 ½ to 3 ½ YEARS	3 ½ to 4 ½ YEARS	4 ½ to 5 ½ YEARS	5 ½ to 6 ½ YEARS
/tʃtʃ ^h /	80%	83%	95%	100%
/lh/	80%	95%	100%	100%
/vj/	80%	88%	95%	100%
/br/	69%	80%	95%	100%
/tr/	65%	80%	95%	100%
/dr/	75%	80%	90%	100%
/kr/	60%	80%	90%	100%
/gr/	63%	80%	85%	100%
/rtʃ ^h /	65%	80%	92%	100%
/mr/	55%	63%	80%	100%
/dʒr/	0%	22%	40%	60%

From the present study results it can be noted that most of the stops, fricatives and affricatives are achieved by the age of 3 ½ years in the initial position and by the age of 4 ½ years in minimum 80% children in all the positions. It was also noted that few blends begin to develop by 3 ½ years of age however the complete development was not

accomplished by 6 ½ years of age. These findings are supported by the studies of Banik (1988) who conducted in Bengali, Maya (1990) who conducted in Malayalam and Kaur & Rao (2015) in Hindi speaking children. However in comparison to these studies with the present study minor variations were observed in age of acquisition of some of the consonants in particular positions this could be partly due to the language differences or the methodological differences of the study e.g. like criteria used, method of elicitation etc. The present study utilized Photo articulation test in Hindi which was developed almost three decades back and while testing it was felt that some of the vocabulary in the test to be obsolete and the participants required modelling. Hence, in the present scenario with increasing awareness and clientele in Speech language pathology and changes in children vocabulary, there is an immense need for various new or revised language specific assessment tools.

Summary and Conclusion

The present study was an attempt to map the phonological development in typically developing Hindi speaking children from 2 ½ to 6 ½ years of age. The results indicated a clear correlation between the features of the phonemes and their age of acquisition. This age wise wide range of data will add to the present normative information in Hindi speaking population. This data can be used to differentiate between phonological disorders and normal acquisition. This study was a preliminary attempt to extract normative however similar studies in larger population and various aspects of language are needed. The authors also feel an immense need of development of language specific assessment tools and revision of existing tools for various language aspects.

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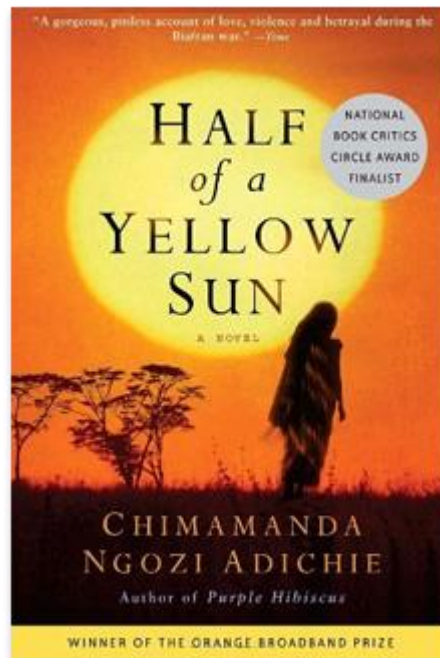
Phonological Development Profile in Typically Developing Hindi Speaking Children

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Reclamation of History: Discerning Polyvocal and Decentering Voices in *Half of a Yellow Sun*

Nida Sarfraz
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Abstract

This study focuses on the reclamation of history in *Half of a Yellow Sun* by Adichie. Literary techniques which are used to depict Polyvocality and decentering of voices in this work are focalization, dialogism and Hetroglossia. Post colonialism shows its disapproval for Eurocentric mode of historiography. It finds traditional historiography as inadequate medium of capturing and representing the bruised memories of human beings tired and perplexed in real situations. They endeavor to write their history in their own language. This mode of narration gives way to multiple perspective of history. It finds Polyvocality adequate tool to recapture the past. Adichie also retrieves the history of

Africa through Polyvocality. This study provides a new insight to the readers to visualize postcolonial literature in a new perspective.

Key Words: Polyvocality, Dialogism, Hetroglossia, Historiography, Post-colonialism

Introduction



Chimamanda Adichie

Courtesy:

http://news.bbcimg.co.uk/media/images/73575000/jpg/_73575692_chimamanda.jpg

History has gained significance in postcolonial discourse. Colonized nations demand the authorship of history. For them history is also like literature which can be reconstructed. Post colonialism shows its distrust for colonial mode of construction of history. Postcolonial historiography shows its distrust for traditional apparatus of historiography. It focuses on the issue of subjectivity and narration. The emphasis is put resolutely on subjectivity as it is pointed out in Stanford Encyclopaedia that there is no such object as perception free history. (Little p. 34,2008).

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Post colonialism deals with colonialism strategies of representation of native, marginalization of native, and role of apparatuses such as English literature and historiography. It constructs history through polyvocal mode of narration which gives rises to multiple voices through multiple narrators. It is opposite to omniscient mode of narration which is employed in Eurocentric historiography. Postcolonial theorists borrow this mode of narration from Russian theorist Makhriel Bakhtien.

Robinson argues that in polyphonic novel author does not give room to his own narrative voice between reader and character. It is a novel which is written by numerous characters not a sole writer's stand point. (p.2,2011)

For the development of history in European thought is conterminous with the rise of modern colonialism, which in its fundamental othering and fierce takeover of the non-European world, just as an apparatus for the control of subject people. (Spengler p.32, 1962)

Literature Review

Postcolonial writers are also highly influenced by polyphonic narrative structure which is developed by Russian theorist Makhriel Bakhtien. In the reconstruction of history they employ a narrative structure which is different from Eurocentric mode of historiography. Polyvocal mode of narration is employed in postcolonial mode of historiography. This method of narration gives rises to multiplicity of voices through multiple narrators. Such a work is delineation of multiple characters' perspective. It does not portray single author's point of view. Every narrator presents his own version of reality.

Focalization is also a mood of narration in which reader perceives an event through the eye of character. These narrators can also be focalized characters. It is a narrative term and gives the perspective of narrator about particular historical event. In

focalization events are narrated through character who thinks feels perceives but does not speak to reader directly.

Dialogism is also employed in this mode of narration, it is opposed to monologism. It gives rise to debate and put emphasis on point of view rather than on truth. Every individual has capacity to contradict a statement and present his own point of view. Production of responses is the basic purpose behind dialogism. It opposes the logical unfold of discourse and approves the interaction of different discourses. Text is also constructed as a dialogue between disperse voices and perspectives. It is a mode of evaluation of meaning through interaction among author, work, reader and listener.

Hetroglossia is a variety of style which is found in a language. Multiple narrators use language according to their age gender and social status. It enters in novel through authorial speech, the speeches of narrators and other characters and inserted genres. There is social and professional stratification in language. It has been further stratified into era and period of socio-ideological life.

Postcolonial African literature deals with the theme of intersection between African past and present, between modernity and tradition, between foreign and native. Moreover the African writer wants to change image he finds in western literature. As James Ngugi says that through his colonial middle class education, he knew that he had no history. The black man did not live. He had slumbered in a dark continent, until the Livingstone and Stanley awakened him up into history through a gentle prod with a bible and gun (as cited in Heywood, p. 91979).

Adichie

Adichie is an African novelist; she deals with the effects of colonialism on African continent. She treats the problems of newly independent state Nigeria. She belongs to third generation of African writer, her novels and short stories deal with the issue of identity crisis and hybridity.

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Adichie follows the footsteps of grandfather of Nigerian literary tradition. She is directly linked with Nigerian literary canon and engages herself in writing of history of Nigeria. Her rewriting pays respect to Achebe one of the fore fathers of Nigerian literature

In her novels she deals with the theme of family break down and community under the pressure of colonialism heir—corruption, political strife and religious dogmatism. She blends historical and narrative structure, imaginative and fictional truth to represent the realistic picture of post independent Nigeria.

In her second novel *Half of a Yellow Sun* she deals with traumatic effects of civil war on the life of numerous persons .She shows how their beliefs and ethics have been tested under terrible conditions of war. The novel has enticed beautiful words not only from Achebe who said “she came almost fully made” and called her “a new writer endowed with the gift of old story tellers “but also from Joyce carol Oates who called it as “a worthy successor” to Achebe’s *Thing Fall Apart*.(qtd in Woods, p. 118 2007)

Analysis

This study analyzes the reclamation of history in *Half of a Yellow Sun* through Polyvocality and decentering of voices. It employs the techniques of, Polyvocality, focalization Dialogism and Hetroglossia in Half of a Yellow Sun to analyze the narrative mode of history. This study explores the multiplicity of reality through focalization, exposes the plurality of voices through dialogism and shows the diversity of speech type through Hetroglossia in this novel.

In order to give multi-dimension version of reality postcolonial writers employ polyvocal mode of narration in the writing of history. Through this technique story is narrated by various narrators. It does not portray single author’s point of view. It gives

way to multiplicity of reality. Reality is visualized through the perspective of different characters or narrators, how does reality appear to them.

Focalization

Adichie also wants to give multi version of Nigerian civil war so she also employs the technique of multiple narrators. She narrates the war through the perspective of various characters. She says that she does not like omniscient narrator .Her characters are driven by impulses. Each character narrates his story in parts. They present story as they experience it. There is no omniscient narrator .It puts stress on subjective experience which is central to the theory of history writing in 21st century. Adichie narrates the war through the experiences of character. Characters narrate how they see and feel. She narrates the Nigerian civil war through the perspective of three characters: Olanna, Richard and Ugwu. All these characters have different back ground and novel shows how their lives have been changed during war. Each of these characters is focalized. In focalization events are narrated through character who thinks feels perceives but does not speak to reader directly. Reader perceives other characters in novel through the perspective of focal character. Through focalization reader attempts to find out the theoretical and ideological position in term of which the narrated situation and event are observed, felt, implicit and appraised. It defines the point of view from which the narrative information is despised (Toolan p,60 2001).

Perceptual Facet of Focalization

Perceptual facet of focalization deals with sensory experiences of character (Hear, smell, see). It deals with question how does character see. Through perceptual focalization Olanna has recorded the massacre of Nigerian civil war. She narrated what she saw. When she came out of car, “She saw the bodies. Uncle Mbazie lay face down in an ungainly twist, legs splayed. Something creamy white oozed through the large gash on the back of his head. Aunty Iffeka lay on veranda. The cuts on her naked body were smaller, dotting her arms and legs like slightly parte lips.” (Adichie p.147, 2007) On the way to station she saw dead bodies of human beings that were lying on the road like

“dolls made of cloth”. In the train she saw a woman who held the head of her dead daughter. “She saw the little girl’s head with the ashy-grey skin and the plaited hair and rolled back eye and open mouth.” (Adichie 2007,p.149) Mother pressed it against her chest and also exhibited it to other passengers. Olanna visualized “the mother plaiting it, her finger oiling it with pomade” (Adichie ,p.203 2007). So the killing of Igbo people in the north has been visualized through Olanna. Reader observes all this bloodshed through the visual perception of Olanna. The interaction of Olanna with the real world makes the depiction of war more realistic. Adichie employs the human scale for the persuasive depiction of war. Reader can only know as much about horrors of war as he can see from the eye of character.

Perceptual facet of focalization has another coordinating component that is time this component shapes and monitors the span of possible perception. Linear movement of time is interrupted in narratives and sequence in which the event of story have occurred might be organized or restored in accordance with sequential focalization of narrator or character. A focalized character invokes an event of past through flash back and memories. Olanna also invokes the traumatic incident through flashback and memories. These flashes of past appear and disappear. As she lies on bed, “she thought about Arize’s pregnant belly, how easily it must have broken, skin stretched that taut. She started to cry.” (Adichie p.160,2007) Sometimes an image or a scene brings one back to past. Similarly the scene when Odenigbo raised his arm it brought back Olanna to past. She remembered about aunty Iffeka’s arm when she lay dead on ground, she remembered how her blood had been pooled and it was thick like glue. Color of blood was not red but it was near to black. Similarly when Olanna was separating her sleeping area with thin curtain, memories of Uncle Mbazie’s room rushed into his mind. “Olanna looked at the sagging string he had tied to nails on the wall, remembered uncle Mbazie and aunt Iffeka’s room in kanno and began to cry” (Adichie p.194, 2007). When she saw baby’s hair it brought into her mind the image of the head of dead girl which she saw in train. “I keep thinking about hair on that child’s head I saw on the train it was very thick” (Adichie p.409 2007). As Nelles remarks that Focalization enables storytelling to merge

past and present and event to engage an implicit dialogue between past and present. This makes it potentially into a unique tool to address the difficulties of post coloniality. Focalization deals with the perception –real and imagined (Nelles p.372 1990).

Psychological Facet

In contrast to perceptual facet which concerns with focalizer sensory range, the psychological facet deals with mind and emotion. It has two coordinating components cognitive and emotive. Cognitive component deals with knowledge conjecture memory and belief of focalized character. It deals with mental condition of focalized character. Through cognitive facet Adichie delineates the mental condition of Olanna in novel. These memories of blood shed have overpowering effect on the mind of Olanna. It was hardened for her to think about anything which was not intruded by these memories. She said, “It was often difficult to visualize anything concrete that was not dulled by memories of Arize and Aunty Iffeka and uncle Mbazie” (Adichie, p.165, 2007). They would always be frozen face in her album. She managed to narrate Odenigbo in detail the trauma she experienced but her lips grew heavy and speaking became a labor.

Adichie does not endeavor to give factual account of war. She brings into light the stories of horrors of killing of Igbo people in the north through the experiences of characters. As John traces focalization in the modern era to writers whose interest not in realistic presentation of external phenomena but in depicting the world as it seemed to characters subject to ideas attitudes and feelings (Akpome, p.5 2013).

Cognitive Focalization

Cognitive focalization concerns with belief of character. Adichie also exposes the belief of character through focalization. In the beginning of novel it is shown that Olanna had no belief on Dibia but when her sister Kainene was not found, she also consulted Dibia through her relative. She gave her uncle Ositia a bottle of whisky and some money to buy a goat and offered it to oracle. Odenigbo told her that war had given birth to

hunger on large scale. So Dibia was only hungry for goat meat. She should not trust him. But she said she would trust everything that would bring her sister to home.

Emotive component of focalization concerns with feelings and thought of character. Through emotive component Olanna also gives emotive touch to novel and reader through unfolding incidents feels her affliction. When Olanna saw the dead bodies of her close relatives, “She felt a watery queasiness in her bowels before the numbness spread over her and stopped her feet”. (Adichie, p.160 2007) She did not comprehend the situation she was puzzled and Muhammad pulled her away from compound. She felt numb and emotionally disabled to participate.

All these horrific incidents have psychological impact on Olanna. She fell down when she reached in the front of her house. She felt, “there was melting of her legs and there was also the wetness of hot liquid running between her thighs.” (Adichie p.162 2007) An inside focalizer perceives the object from inside particularly when he himself is both focalizer and focalized. He presents focalized from within penetrating his feeling and thoughts. (Rimon, p.217 1983)

A focalized character not only delineates his feelings and thoughts but also those of other characters who are object of his focalization. Kainene and Odenigbo are objects of focalization for Olanna. She narrated the feelings of Odenigbo on the news of secession of Biafra from Nigeria. Odenigbo was happy; he shouted “it is our beginning”. Olanna also wanted secession “but now it was too big to be conceived” (Adichie, p.156 , 2007). So through focalization she presented the double perspective on the news of secession.

Richard was a white man who came to Nigeria to write a book. He got scholarship to write book on Igbo art. He is the second primary focalized character of novel. His background is different from Olanna so he did not experience the trauma in the same way as it had been experienced by Olanna. He narrated the war according to his own perceptual

socio-ideological stance. Bakhtien argues about polyphony narrative that there is a plurality of voices and consciousness, a real polyphony of valid voices...what reveals is not an assembly of character and aspects in sole impartial world irradiated by a sole authorial consciousness rather a multiplicity of cognizance with equivalent privileges each with its own world. (p.45,1984).

Focalization deals with perceptual, psychological and socio-ideological concepts that are adapted in a narrative by narrator or character. It fixes the stand point from which information is exposed. Perceptual focalization of character serves as a focal point through which reader sees the narrative and focalizer tells the reader what has happened in the fictional world. As the massacre of Igbo people at airport has been visualized through the perceptual stance of Richard. The traumatic incident which had overpowering effect on Richard was killing of Igbo people on airport. Richard was eyewitness to this tragic incident. He had just talked to Igbo custom officer who had been killed by northern army. One soldier rushed towards Nnaemeka who was Igbo custom officers. "Richard saw fear etched so deeply onto his face that it collapsed his cheeks and transfigured him into mask that looked nothing like him...the rifle went off and Nnameka's chest blew open ,a splattering red mass and Richard dropped the note in his hand" (Adichie p.165, 2007).

After that soldier also killed the bartender who was also Igbo. He was crying in his Igbo accent "my mother", they identified him and killed him. They also shot the bottle of liquor and smell of whisky and gin spread all around. "There were more soldiers now more shots more shouts .The bartender was writhing on floor and the gurgle that came out from his mouth was gruttal" (Adichie, p.165,2007). After that soldiers went into plane and searched the Igbo passengers because some passengers had been boarded. "Lined them up and shot them and left them laying there. Their bright clothes seemed splashes of color on the dusty black stretch" (Adichie, p.165, 2007).

All these bloodshed had shaken him badly. He could not believe on what his eyes had seen. Killing of Igbo people has been visualized through his perceptual stance. So Adichie never narrated the Igbo massacre dryly but this entire massacre is visualized through the medium of lived lives. She dramatized and substantized traumatic events in this long intricate and compelling narrative. As Bal argues that the focus of focalization, the focalizer is the point from which the elements are visualized. If focalizer lies with the character that character will have a technical gain over the other characters. The reader visualizes with the character's eyes and will in primary be persuaded to admit the viewpoint presented by that character (Bal, p.104 1985).

Cognitive perspective concerns with mental activity of character. Memory attitude and knowledge are dealt under this perspective. There is also intrusion of memory of that horrific event in the life of Richard. These memories remained fresh in his mind. He went to meet the parents of custom officer so that meeting might lighten the burden of terrible memories. When he heard the voice of Nnaemeka's father , "a voice so similar to Nnaemeka's that it took him back to airport lounge that hot afternoon and to Nnaemeka's irritating chatter before the door burst open and the soldiers ran in" (Adichie p.203, 2007).

As Salman Rushdie says that the ruins of memory achieved dominant position and dominant resonance because they were remnants; disintegration made insignificant object look like emblem and the ordinary attained mystical value .There is an apparent equivalent here with archaeology. The smashed pots of antique from which the past can sometimes but always conditionally be rebuilt, are exhilarating to discern even if they are fragments of the most mundane articles (pp. 38-39, 1984).

Emotive component of focalization adds emotive impulse in the text. Character's feelings and thoughts are dealt under this perspective. As a focalized character Richard also conveyed his feelings about this traumatic event to reader. He "felt himself wet his trouser. There was painful ringing in his ears... he stood aside vomiting."(Adichie p.165 2007). "Richard felt cold sweat weighing on his eyelashes" (Adichie, p.194, 2007) when

he saw this bloodshed of innocent people. He wondered why this incident did not bring any physical change in him. He wanted a complete transformation of himself after this incident. “He should have been transfigured by what he had seen”. (Adichie, p. 185, 2007).

After this horrific event Richard feels unable to speak. He wants to convey that some incidents are so horrific that it is uphill task to narrate them. When Susan asked about airport massacre, he said that he saw nothing. The characters are failed to communicate traumatic events .As Carry Cauth says that trauma is beyond representation (p.16, 2009). Laub argues that there are never adequate phrase or accurate phrase ... to express the story that cannot be entirely caught in retention discourse and thought (p. 63, 1992). Adichie also exposes the restraint of language to communicate trauma.

Cognitive Facet of Focalization

Cognitive facet of focalization concerns with mental activity of character. Richard felt in his mind the burden of memories of bloodshed. He wants to lighten this burden through sharing this incident to Nnaemeka’s family. After sharing this terrible incident with Nnaemeka’s family, Richard felt that nothing had been changed and life was same for him. He wanted to be deeply affected by this incident. He wished he would lose his mind or his memory would suppress his mind. Nothing like happened to him he had only to close his eyes “to see the freshly dead bodies on the floor of airport”. (Adichie p.165 2007)

As a writer he thought to write about those memories .Because writing also serves as a tool for the mechanism of healing process. Henke contends that through the artistic imitation of a articulate subject-position, the life-writing scheme produces a therapeutic story that provisionally reinstates the disjointed self to an authorized position of psychological activity (p.23,2000). So he began to write about “Nnaemeka and the astringent scent of liquor mixing with fresh blood in that airport lounge where the bartender lay with blew up face” (Adichie, p.165 2007).

Soon he stopped to write about it because it seemed to him artificial and word was too ornament. He felt himself unable to write about that tragic incident. Memory was in his mind but for writing he had to re-imagine which he doubted he could not. It shows his inability to detach from trauma through narrating his victimization. His mind was deeply affected by this tragic incident that it cannot be healed through writing and sharing.

As a focalized character he also delineated the feelings and thought of other characters who was object of his focalization. He described the feelings of Kainene when she heard the news of second coup and killing of Igbo army officers. So when she heard this news “in a sudden jerky move and pushed the radio off the table” (Adichie, p.147, 2007). Richard also reveals his feelings to the reader. He was not as grieved as was Kainene. He did not know how to share Kainene’s grief.

Every focalized character described double reaction on secession when secession was announced Richard embraced Kainene .He felt they were trembling but later on he realized that only he was trembling. He said to Kainene “happy independence”. But she replied “independence”. Kainene was still on this news and did not show excitement on this news.

Richard was outsider and only main white character in the novel so he was not as affected by trauma as Olanna. In his narration that intensity and pain was lost that was present in the narration of Olanna.

The main focalized character in the novel is Ugwu. He is the ambitious house boy of Odenigbo who was university professor. In most part of the novel he leads the reader. He is also participant in the army he fought for the cause of Biafra. He narrates about war victim and war with his own perspective. Through focalization Adichie gives way to voice of a house boy in the main stream of history. As Bal argues that Focalization is also a subtle tool for writers and artist to convey a sense of the complexity and multiplicity of vision. Focalization can convey the vision of underdog, the unimportant seeming

subaltern who as Spivak argued cannot speak. The relevance of this potential for postcolonial scholarship is available. Multiple visions can also appear through focalization. It can be useful in postcolonial perspective (p.76 ,2010).

Through perceptual facet of focalization he visualized the condition of war victims. He met the war victim on station where he went to help sufferer who came back from north. He went there with tea and bread for war victim. Condition on railway station was very poor. “Mats and dirty wrappers were spread all over the platform and people were crumpled down on them, men and women and children crying” (Adichie p.156, 2007). He went towards a man in ground who had “red stained wag around his head. Flies buzzed everywhere”. (ibid) He turned toward next man but it was most horrible scene; he nearly dropped his flask “the man’s right eye was gone, in its place, a juicy red pulp” (ibid).

Ugwu also visualized the migration of people from one place to another. When he moved from university town to his master village he saw dust was everywhere like “sea through brown blanket”. “They were dragging goats, carrying yams and boxes on their head chickens and rolled up map mats under their arms....many of them, he knew, did not know where they were going” (Adichie, p.293, 2007). Ugwu got injured during army operation and admitted into hospital where he saw the condition of hospital closely. “There were so many bodies littered around him on mats on mattresses on the bare floor. There was so much blood” (Adichie, p.303, 2007). So Adichie recalls the conflict, news of Igbo massacre and panic stories through worn eye witness. War’s most traumatic events are exposed through stance of characters.

Ugwu also described about the air-raid on the wedding day of Odenigbo. Many people were killed in this raid. Life was so much uncertain during war. “Two houses had collapsed into dusty rubble and someone was digging frantically” (Adichie, p.194, 2007). The book may have taken freedom with history yet its literary aspects, consisting characterization properly and intensely arouse the condition of horror and depression of

the time. He further narrated “a car was on fire; the body of woman lay next to it, her clothes burnt off, flecks of pink all over her blackened skin” (Adichie p.198, 2007). As Obi says that Adichie’s method of dealing with the rehistoricisation of Biafra war in the novel can be explained as an act of sociopolitical commitment to recall the ferocity of war and to place lasting trauma in historical standpoint (Obi, p.14, 2008). Ugwu reflected how the life had been changed in war. Master and Olanna were living in the house which was not according to their standard. It had thatch roof, cracked and unpainted walls. But they did not hesitate to live in this house, because most of the people were sharing house during war.

As a focalized character he also revealed his feelings toward war victims. He hesitated to help war victims because he had not courage to face those injured people. He wanted escape from this situation. “Ugwu watched as tired dusty bloody people climbed down but he did not join those who rushed over to help.”(Adichie p.156 2007) . So when another train came full of war victims, he ran from station towards home. He ran so fast, he did not stop on the way. Adichie captures the feelings of character with accuracy and credibility.

The incident which has psychological impact on Ugwu was his participation in war as a soldier. He saw reality closely. Their army had reached at a point where difference between victim and the perpetrator had been razed. Ugwu saw that soldiers were also harassing the civilians. They snatched everything on gun point. They snatched a car from a man who was searching his son. Ugwu reveals the reality of Biafra army which had the dearth of resources

The most shameful act of soldier was the gang rape of a bar girl who refused to give them wine. He was also a participant in this gang rape. He could not forget the hate which he saw in the eye of girl. It seemed to him that the eyes of girl always haunted. “He woke up hating the image and hating himself. He would give himself time to atone for what he had done” (Adichie p. 393, 2007). As Surti remarks that several narratives

texts deploy flash back for the purpose, to fill in the past history of character while escaping an extensive introduction or for the purpose to disclose new facts. Flash back can be more than textual housekeeping though. More generally the experience of reading demands for us to gaze back and re-assess events in the light of present conditions. (Surti p,60 2013)

In hospital, his mind remained in a position of dreaming. He had vision about death that seemed to him a complete knowledge of one self. Fear overpowered his mind and froze him. He wanted to unwrap his mind from his body. He could not forget the sound of shooting, cries of men smell of death and blast of explosion. He felt that everything was moving fast. It seemed to him that he was not living his life but life was living him.

It was difficult for him to forget the memory of rape. Memory of bar girl haunted him. “He could not remember her features but look in her eyes stayed with him ... he had done what he not wanted to do”. As William argues that past moves in present in the shape of fragments becomes the part of character’s consciousness. It remains in mind in the form of different images. Sometimes only the sight of a landscape or a touch can pass the character back into life (p.153, 2001). Memory remained in his mind when he was way from army camp. These memories came in to his mind in a sudden rush. “but back at the camp his memory became clear; he remembered the man who placed both hand on his blown up face as though to hold his intestine” (Adichie, p.398, 2007). As obliterating the immediate past proves too challenging, refugees and fighters resort to the evoking of the disconnected past in reaction to the instinct to expand their hand into the past and reconstruct history. So the war is not just a background setting of this novel, characters are suffering from as well as emotionally and actively involved in it.

Adichie dramatized the historical event through these three characters. These three characters are the main constituent of the novel. She does not want to make history a factual document. She wants to make history felt. She endeavors to depict reality

through these characters which can be characterized as multi-interpretable from multi-perspectives. According to postcolonial theorists one version of reality does not exist. Reality is multi-version as it happens in real life. Every narrator describes his own interpretation of event. Every person does not experience the same event in the same way, so experience gives form to interpretation about event.

History is also interpretation of past. There is possibility of many interpretation of past. Adichie writes history and about past she employs the techniques through which she can give multi-version of past events. She leaves the conclusion on reader who can made his view about past after reading the many visions of same events by different narrators.

Dialogism

In dialogism truth is not constructed abstractly or systematically from the dominant perspective rather it allows the right of consciousness. Each character's ability to produce autonomous meaning is welcomed. It gives recognition to multiplicity of voices and perspectives.

Through Dialogism, Adichie gives rise to the voices of those people who have been kept silence in the main stream of history. It gives space to the view of common people in the discipline of history. Similarly in this novel dialogism gives space to the voices of minor characters. As the guests who had come in Odenigbo's house expressed their view on the killing of corrupt politicians. They narrated the story of killing with excitement. There was exhilaration in their voices even when they talked about the people who were killed. They said that sarduna hid behind his wife before they shot him. They said that finance minister shit in his trouser.

Dialogism follows the theory of post modernism. It gives rise to plurality of voices. It is not in the favor of universality. Concept of universalism is insensitive to it. Similarly in novel different character hold different view about coup. As Olanna did not like coup, she did not like killing of humanity at any cost. She sounded subdued when

she came to know about the killing of a politician Okanji. As Hook argues that Polyphony nature of post-colonial narrative built around scenes in dialogue, on conversation debates arguments and even monologue insists on producing a multiplicity of voices among which author's voice is hardly audible (p.115, 1994).

In dialogism all the characters in a text are treated as subject rather than object. *Half of a Yellow Sun* is also constructed as a dialogue between diverse voices and perspectives. Ideas are not delineated in abstraction but are rooted in the lives of characters. Adichie does not express the concept of communism, democracy and military government in abstraction but through the perspective of various characters.

As Odenigbo who was not in favor of western democracy explained the reason behind this coup was unjust division of resources between eastern and northern Nigeria. Northern people hold every important position in the government. Odenigbo was very much impressed from Major Nzeogwu who suspended the constitution. He called him a man of vision. Prof. Lehman asked "wasn't he communist?". Odenigbo got furious on this question and said that Americans always scrutinize under people to look for communism. He was of the view that it was not a time to worry about such matter who was a communist and who was not.

Odenigbo said that capitalist democracy was a good thing but it did not suit our condition in Nigeria. There was a need to develop a political system which did suit our condition. "where somebody gives you a dress that they tell you look like their own, but it doesn't fit you and buttons have fallen off – then you have to discard it and make a dress of your own size" (Adichie, p.161 2007). Miss Adebayo did not agree with Odenigbo she said he was providing justification to coup. "You can't make a theoretical case for military" (ibid).

Dialogism in this novel also gives place to view of northern people about coup. It enables Adichie to record the voices of people who belong to other tribes. She gave rise

to plurality of voices on the killing of northern premier. As the taxi driver who was in the favor of northern premier said to Olanna that Sarduana was not killed. He run away with Allah's help and was now in Mecca. It was very difficult for Olanna to disagree with her because Sarduana was not only the premier of north but he was also the spiritual leader of many people. But when Olanna told her cousin that taxi driver was saying sarduana was not killed, he had been escaped. He was in mecca now. She did not believe on it. She said, "There is nothing that they are not saying" (Adichie, p. 145, 2007).

Dialogism enables language to become more than a mode of communication instruction or dialogue. It becomes a medium of instruction exploration of differences, critical reflection and consistent revision of one's own subject position where double voice rather than single voice discourse enabled (Bakhtien, p.272, 1986).

Aunty Iffeka was very happy on the killing of northern premier. She was singing song and laughing. She compared the last rhythmic note of song "mmee—mmee-mme" to last voice of sarduana before killing. "they say sarduana sounded like that when he was begging them not to kill him...he crouch behind his wives and bleated mmee-mme-mme, please do not kill me, mme-mme-mmee"(Adichie p.145, 2007)Aunty Iffeka has not good opinion about sarduana .She said that he despised Igbo people. He liked only those people who bowed before him. She had deep resentment for sarduana. He was not in the favor of education of Igbo.

But Olanna was very sad on his death. She was of view that he was human being after all and killing of humanity was not just at any cost. They should punish him but they should not kill him. "They should have put him in prison" (Adichie, p.147, 2007). Aunty Iffeka did not agree with her. She said there was no prison for him in the country where he controlled everything. So killing was only punishment for him.

Adichie deals with a blend of several varied stories and varied narrators, the weight being on the multiplicity of African experience. She takes to life characters

belonging to a diverse gender or race, diverse classes, with diverse stand point, but integrated in their war for Biafra.

News about second coup was also in the air .But people had also different view about it. Olanna did not believe on it. She did not expect such a drastic change. She took this coup as unreal and impractical. She thought coup would, “functioning only as fodder for the evening talk, for Odenigbo’s rants and impassioned articles” (Adichie, p.160, 2007). Some people were saying second coup was imminent. Other was of view that there was no sign for coup. As Madu said there was no chance of coup there was only a little tension in the army. “There would not be another coup”. But Richard had different view “I went to zaira last week, and it seemed that all everybody was saying was second coup”. As White views that dialogism offers an alternative route for dialogue and freedom. It always gives way for argument since inquiry advanced ontologically, emphasizing stand point rather than truth. It always lays emphasis on individual personalities at play within and between culture group rather than seeing consensus as a necessary outcome (p.24,2002).

Through dialogism Adichie expresses the view of people who are experiencing war irrespective of tribe. This war was the result of conflict between Hausa and Igbo tribe. She presents double side of this conflict, on one side Hausa people were killing Igbo people on the other side Hausa people were also helping the Igbo people. On the one side there was Abdul Malik who was very happy on the killing of Igbo people he said, “We finished whole family. It was Allah’s will” (Adichie p.147, 2007). All the Hausa people were not involved in this bloodshed. Muhammad also belonged to Hausa tribe, but he was helping an Igbo girl. He also showed contempt for those people who were killing innocent Igbo people. He said, “Allah does not allow this...Allah will not forgive the people who have made them do this. Allah will never forgive this” (ibid).

Dialogism shows different opinion on same issue. It gives raises to difference of voices. As Holquist says that dialogism is an antidote to monologism, generates

difference and as a consequence has the capability to transgress cultural and individual borders in a procedure entitled transgression (p.15, 2009). So in novel different opinion are found on same issue. As the opinions of different people on the issue of peace making process with north. Miss Adebayo was of view that their student should stop making noise and gave chance to David hunt to reconcile north and south. She was of view that their students should not ask David Hunt to go home.

Mr. Okeoma had different perspective about it. He said that David hunt thought we were mental children. He should go home. “It is he and his British fellow who collected firewood for it in the first place (Adichie, p. 165, 2007). Now he was advising us how to put off fire. There was no need of his advice. Professor Achara said, “They may have collected the firewood, but we lit the match”. Miss Adebayo again insisted on the point “firewood or no firewood, the important thing is to find way to make peace before things explode.” Odenigbo was not in the favor of peace making process. He said that there was no reason for peace. Even the northern premier Gowon himself had said that the basis of unity did not exist. “Secession is the only answer” (ibid). There was need to do something long ago for the unity of the country. Time had been over for unity. Northern premier did not condemn the massacre of Igbo. It seemed that killing of our people did not matter for them. Okeoma was of view that Gowon and Ojukuwa should follow the pact which they signed in Aburi. But Gowon had turned around from Aburi agreement. “He agreed to confederation at Aburi, now he wants one Nigeria with a unitary government, but a unitary government was the very reason he and his people killed Igbo officers” (ibid).

Adichie supplements the narration of the numerous episodes of the conflict with philosophical and political elucidation of the central subjects through the cognizance of the characters, through the scholarly discussions, Odenigbo and his friends have often at his house The writer unambiguously explores through these discussions the political alignment of the novel’s historiographical task.

Through dialogism character also expressed different reaction on the secession of Biafra. Odenigbo was very excited on secession. He said, “Biafra is born! We will lead black Africa! We will live in security! Nobody will never again attack us! Never again” (Adichie, p.185,2007). Students of university were also very excited on this secession and they held a rally in university. They buried the empty coffin which symbolized Nigeria. They also burnt effigies of Gowon. Olanna was also in the favor of secession. But she thought now it was too big to be conceived. She was afraid of the cost which Biafra had to pay in case of its independent existence.

Dialogism also raises the plurality of voices on the government decision to take action against rebel. When federal government announced that he would take action against rebel, Richard was very surprised. He could not comprehend the situation. Kainene was not surprised on this decision of government. She knew the reason behind it. Most of oil was produced in new Biafra state. So federal government did not allow the establishment of free Biafra state. “It’s oil”. She said “they can’t let us go easily with all that oil” (Adichie p.167, 2007). Madu expressed different view he said Ojukuwa had big plan. He donated some foreign exchange to the war cabinet so that when the war end he should get contract according to his will.

Adichie allows freedom of interaction to characters; through their interaction she produces the differences of opinion. She makes the historical event and issues crucial for characters and narrative. As Dunlop argues that the dialogic interaction when motivated creative change and constructing solidarity and not in spite of but rather because of differences where multiple variables of voices are put in dialogue, the opportunity to reflect critically upon and to revise individual culture assumptions becomes available (Dunlop, p.57, 1999).

On the donation to the war different voices also rises. Kainene said he had already donated a large amount to Ojukuwa’s cause. She said people were donating for extortion. But Madu said people were not donating for Ojukuwa’s cause. He said many people had donated to war fund everything they had. It was not for a person they were donating.

They were donating for the common cause of community. They were donating for the cause of Biafra. Taxi drivers did not charge fair from soldiers. “There is a group of women at barracks every other day, from all sorts of backwater villages, bringing yams, and plantains and fruits for the soldiers. These are the people who have nothing themselves” (Adichie p.172, 2007).

Olanna was also worried about things which she had left in Nasuka. But she came to know that nobody talked about the things that had been lost. Everyone was talking about win war effort. Teacher had given his bicycle to soldier. Cobblers were preparing shoes for soldier free of cost and farmers were giving grains and yams to soldiers. It was the win war effort of marginalized community which was not mentioned in the main stream of history. So, Adichie raises different voices on Nigerian civil war through the dialogism. She disperses the subjectivities in novel across gender race and class. She renovates conversation that unsettles the normative historical account of Nigerian civil war.

Different characters have different opinion about Ojukuwa who was the leader of Igbo people. Olanna was of view that Ojukuwa was a great man. He handled everything well. But Kainene said that saboteurs were invented by Ojukuwa. He arrested those men whose wives he wanted. Richard had different opinion he viewed that Olanna was criticizing Ojukuwa due to Madu. Ojukuwa did not promote Madu as commanding officer. If Ojukuwa had promoted Madu Kainene would have different opinion. Characters also exposed different views regarding the help of god to Biafra. Alice said that god was fighting for Nigeria and God fought for those who had more power. But Olanna countered her statement by saying that god was with Biafra and said that god supported just side. Each character in this novel possesses his autonomous world and it also interplays with those of other characters. Adichie opposes the logical unfold of discourse and approves the interaction of discourse. She portrays more realistic picture of the world that it is not subservient to the ideology of author. In it everything is said or

uttered in response to other statement or in anticipation in anticipation of future statement.

Dialogue between Richard and representatives of international press exposed indifferent and biased attitude of press towards Biafra. They said that Biafrans were mixing food and gin in their plane. Richard said that Biafran's planes were carrying only food supplies. They asked Richard about something new. Richard thought that thousands of people were died and still they were asking for something new. It seemed that death of thousand people was not a grieved matter for them. It was rule of western journalism that one hundred dead black people were equal to one dead white person. When they asked a woman what if Biafra did not win. Woman did not like this question; she spat on floor and went inside camp. They said that woman showed this attitude due to Biafra propaganda machinery. But Richard said reaction of woman was not due to propaganda. The real cause behind this attitude was that more civilian you bombed the more resistance you grew. Markova points out that dialogic goes beyond epistemology into realm of ontology which means that meaning cannot be based upon any firm stable identities but it is the creation of dissimilarities. It challenges the monologic assumption of modernism in general and interaction in specific (p.349, 2003).

One representative of media who came from mid-west said that policies of America were wrong this starvation in Africa was due to American policies. But another representative of media who came from New York said that nothing was wrong with the policies of America. Richard was also of view that to root out starvation was the responsibility of America because power came with responsibility. So this novel is constructed as a dialogue between disperse voices and perspectives. Adichie approves disagreement and opposes the view that disagreement means one of the people must be wrong, because many perspectives exist, truth needs many contradictory voices. Desperateness and simulation are part of human consciousness. Truth is founded by adversity engagement and commitment in a particular context. Through this technique

Adichie raises different voices on various issues like coup, killing of politician , war fund ,secession of Biafran state.

Hetroglossia

Multiplicity of social speech types and multiplicity of individual voices are the characteristics of a polyvocal text. Through this variety of social speech types Hetroglossia is introduced in the novel. It depicts the interaction of various discourses. It is depicted in a novel through internal differentiation and stratification of different registers in a language.

In *Half of a Yellow Sun* there is also diversity of speeches because characters belong to every class are present in the novel and these characters interact with each other in their own way. Their way of speaking is different from one to another due to dialects, age, gender and class.

Hetroglossia deals with the various differences of languages and thoughts/viewpoints within those languages. Hetroglossia refers to the diverse means people communicate with one another and how each adopts each other's speech/ideas and tries to make it his own. As Doodie remarks that these diverse ways are different because of class, gender, culture, dialect and accent. The complication of these diverse ways of communication echoes all the baggage of philosophy economics and so on (2009).

Another aspect of Hetroglossia is hybridization of language. It mingles in a social language within the limit of a single utterance. It is an interaction between two linguistic consciousness's which has been subdivided due to social stratification or by an epoch or by some other factor. Such mingling of two languages is a deliberate artistic device. Unintentional, unconscious hybridization of large usages is an important technique for historical evaluation of language. Adichie in this novel also hybridizes the English language. She intentionally mingles the Igbo words and sentences in English language. It indicates her liberty to involve with both Igbo and English culture. English she uses in the

novel is not alien English it is a Nigerian English. She herself says in her interview that it is not British English. It may have come from there but we have done alteration with it.

In modern Nigerian society English language and Igbo language do not put against each other but they have made a language which is the mixture of Standard English, Igbo and Nigerian English. As Darko argues that the acceptance of imported words such as taboo and kwashiorkor into English language for , for example as well as the presence of structurally ethnographic sentences in novel written by Anglophone and francophone African writer is equally indicate of rich interchange which already subsists and can be developed to raise understanding (p.5, 2000).

Mixture of Igbo and English sentences appears in *Half of Yellow Sun*. Such as “Ngwa go to kitchen. Kedu afa gi, what is your name. To clear my head I nugo? Afa m bu jomo, he announced yes sah! Nwoke m, are you sure you are not planning to do something with her. Kedu she asked. Rapuba do n’t worry about it. Lotekwa do not forget to pluck them. very nice ifukwa omalicha, he said when he saw her. Ndi bi anyi! My people. Come ada anyi. Ah! sister aru amakagi. Ode egwu like it indeed. Na gode thank you. Egbukwal ! do n’t kill it. Ezi okwu? You’ve really moved in. Welcome mama nno. Go well ije oma. We boil our yam with bot-tah. I,m well mah.”(Adichie 2007)

Hetroglossic novel avoids monologic or sole philosophical commanding voice. This method is highly influenced by postmodern theory: democratization and multiplicity of meaning, inter-relatedness, hybridity and inter textuality of culture in language. This method is dispersing what is recognized harmony of novel by recognizing the intricate of manifold philosophies as expressed through diverse methods of communication (Doodie, 2009).

Achebe declares about hybridization of English language in African literature that that he thinks that the English language will be capable to transmit the weight of his

African experiences. But it will have to be new English, still in intimacy with its ancestral home but transformed to suit its new African settings (qtd. in Pinker p.45, 2011).

There is also social stratification in a language. Sometimes social stratification also merges in professional stratification but it is a separate and autonomous entity. Social stratification is also identified by differences that lie between form that used to convey meaning and between expressive planes of various belief systems.

Language shows the social standard of person. In *Half of a Yellow Sun* every character uses language according to his social standard. Member of university staff who came in Odenigbo house uses standard British English. Middle class black Nigerian spoke Standard English. “Division of labor my good man”, he spoke in English (Adichie 2007).

Ugwu always believed that odenigbo’s English could not be matched to anyone. Professor ezeka’s language could hardly heard. Okemo spoke English with same cadences and pauses or patel. His English was faded lit. White professor Lehman spoke with his words forced out through his nose. Odenigbo’s English sounded dignified. “master’s English was music” (Adichie, p. 111, 2007).

Languages of Hetroglossia can be called the languages of various social groups that form a society and stratify its unitary language. Each language of Hetroglossia responds to its own socio-ideological requirements but also actively participates in the speech diversity that surrounds it (Bakhtien, p. 6, 1984).

Olanna who got her education from London, she spoke English in British accent. Ugwu said about her English “there was a superior tongue, a luminous language, that kind of language he heard on master’s radio, rolling out with clipped precision.” Major Nzeogwu who announced the suspension of constitution on radio also spoke in English. The voice of BBC radio was also heard in novel news caster was speaking British English too fast. The breathless voice said that it was quite extraordinary. Ojukuwa who

was the leader of Igbo people he spoke English in oxford accent. “His oxford accented voice was surprisingly low” (Adichie, p.115, 2007).

Stratification manifests itself through typical differences that lie in the ways that are used to intellectualize and emphasize elements of language. Language, vocabulary and accentuated system of every generation depend on its social level academic institute and other stratifying elements. Their use of vocabulary also shows their status. They use words like “pan African”, “de colonize”, “white domination”, “digressing”, “ignomorous” “sophist”, “stumbling block” during their discussion.

Ugwu who came from village his language was poor in the beginning. “but it die mah, the other do not”. In the beginning his class mate laughed at him due to his bush accent but later on he lived in the company of Odenigbo and Olanna and his English got better. Progression of a language can be traced through the mode that the distinct speakers speak with each other and with neighboring speech societies. Linguist Steven Pinker argues that communication is embedded in our growth as individuals, but also in the history of our language community (qtd. in Chomsky, p.24, 1965). Later on Jomo said to Ugwu he spoke English just like the children of lecturer.

Army officer was also impressed by his way of speaking. He can speculate between wrong and right pronunciation of words. He could discern that pronunciation of army officer was not good. “I do reconzar mechon, high tech announced speaking English for the first time. Ugwu wanted to correct his pronunciation of reconnaissance mission; the boy certainly benefited from Olanna’s class” (Adichie p.309, 2007).

Mrs. Muokelu who taught in school with Olanna belonged to low class. Her way of speaking also showed his class as well as her personality. She had commanding personality and her language also showed. “Is something wrong with your ear”? “Did I speak with water in my mouth”? (Adichie, p.345, 2007).

Harrison is the mimic man in *Half of a Yellow Sun*. He blindly praises everything which has been used in the west. He also uses a forced form of English language. “You are not knowing how to bake German chocolate cake” (Adichie, p. 119, 2007). Language also indicates the age of a person. Child’s vocabulary and way of speaking differs from adults. “Baby’s London in her tiny unformed voice sounded like bondon” (Adichie, p.126, 2007).

Any single national language can be stratified into social dialects; characteristics group behavior, professional jargon, generic languages, languages of generation and age, group and languages of authorities. The concept of languages as a unifying entity is abstract because centrifugal forces always work in language. Language accommodates the consciousness of verbal artist so it is never unitary.

There can be many dialects in single language. Dialect can be defined as distinguished variety in a single language. Adichie also pays attention to dialect of African languages in novel. There are many dialects in African language like Igbo Yoruba Hausa and Owari. Woman who met Olanna at airport had Owari dialect which had strong rural accent. Her accent was thicker and it was difficult to comprehend her language. Relatives of Olanna had Hausa and Yoruba dialect. “Speaking Hausa and laughing”. “There Hausa was too swift too difficult to follow” (Adichie, p. 141, 2007). Olanna also delineated her wish to speak Hausa and Yoruba like her family.

Most of the people who lived in refugee camp spoke in Ummahia accent. Olanna was worried that baby would also learn to speak in Ummahia accent. Richard also heard the announcement at airport in English with an elegant Hausa accent. Odenigbo’s Igbo dialect felt feathery to Ugwu. It was Igbo colored by sliding sound of English, the Igbo who spoke English often. Mama also spoke Igbo in a dialect which was used by Odenigbo. People who belonged to wawa imo or aro they spoke Igbo in a different dialect. As Odenigbo’s mother said she did not want a daughter in law who belonged to wawa imo or aro because they spoke Igbo in a strange dialect.

The culture of a society is best articulated and conserved in their literary text through discourse. So it is, convenient that the language in which culture of a society is expressed specifies, to a greater extent, the community or society of its origin. Every society has its particular method of viewing at the overall world. Language, culture and literature are closely associated. So through language Adichie also expose that Africa is a continent of diverse tribes who speak different languages. The image of Africa as a solidarity entity is abstract.

Heteroglossia is plurality of dialects and voices inside a narrative work with or against each other in precise ways. The difference between those voices, according to many literary authorities, is part of what produces meaning in a novel or identical work of literature. These deployments of diverse voices can provide vision to reader on the ideological, cultural and social background of an object of art (Rimon, p.311, 1983).

A character can speak more than one language. As Richard in novel who learnt Igbo language due to his love for Africa. “*nwani dina mba*, Richard said enigmatically” (Adichie p.109, 2007). In narratives other voices arise, principally as the voices of distinct characters. Even character has more than one language or voice according to his or her intent (Leverkuhn, 2014).

These dialects are also identification mark of ethnic division in Africa. When Nigerian civil war broke out this ethnic difference due to language took a perilous turn. Non Igbo people identified Igbo people due to their accent. During war when civilian refused their Igbo identity. Northern soldiers asked them to say some words. If they recognized their accent they killed them.

Muhammad spoke coaxing Hausa before soldier so that they let him go. When vandals came close to the car of Olanna her cousin Arize spoke Yoruba in a loud voice.

Northern soldiers also killed major ubodi who spoke “better Hausa than he spoke Igbo” (Adichie, p.126, 2007). On the airport soldier asked a custom officer his identity. He refused his Igbo identity but they asked him to say some words, he did not say because soldier would recognize him due to his accent. In spite of that soldiers killed him due to his silence.

Hetroglossia also allows the entrance of emotional element in a language. One person cannot speak with same tone and emotion in every situation. Language Voice, tone, has been changed according to situation. Similarly in novel there is excitement and loudness in the voices of characters when they spoke in early sixties. But this excitement had been missed in their voices when they spoke in late sixties during the period of civil war.

Odenigbo spoke loud and in a dignified tone in early sixties. “He heard master’s raised voice excited and childlike” (Adichie p.117, 2007). But in later sixties “he sighed”, “he sobbed”, dignified tone of his voice had been lost. Hetroglossia as a literary technique forms a tone of feeling and a purpose that are anticipated for the reader to perceive thereby generating a voice. The tone and intention are defined as glossality. In this context there are inside a work of art several voices in several varieties of language contact with each other or even contending against each other to create their specific truth, specific standpoint (Hardison 2009).

Olanna usually smiled during conversion but in late sixties this smile was lost from his conversion. Her tone had also become harsh. “Why are you using kerosene oil”, she shouted (Adichie, p.385, 2007). After experiencing trauma characters were unable to speak. Odenigbo did not speak to Olanna after the death of his mother. Olanna also took speaking as labor when she saw the dead bodies of her close relatives. Richard was also unable to talk about the massacre which he saw at airport.

Conclusion

History is also interpretation of past. There is possibility of many interpretation of past. Adichie writes history and about past she employs the techniques through which she

can give multi-version of past events. She does not want to make history a factual document. She wants to make history felt. She endeavors to depict reality through these characters which can be characterized as multi-interpretable from multi-perspectives. She leaves the conclusion on reader who can made his view about past after reading the many visions of same events by different narrators. So this novel is constructed as a dialogue between disperse voices and perspectives. Adichie approves disagreement and opposes the view that disagreement means one of the people must be wrong, because many perspectives exist, truth needs many contradictory voices.

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Developing Effective Communication Skills – An Important Aspect for Engineers & Doctors

Dr. Ritu Benjamin, Ph.D. English

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Abstract

The paper presents helpful suggestions for developing effective communicative skills in engineers and medical doctors.

Key words: communication skills, useful methods to develop skills, need for engineers and doctors to develop effective communication skills.

Communication

Communication is an exchange of ideas, expression, knowledge, views, etc. between two or more than two people. Communication is one aspect necessary to convey message but effective communication is of most importance for a busy professional, like a doctor and an engineer, who are busier and have to interact with variety of people. They interact with people of various age group, social status, level of education, various professionals, varied cultures, etc.

This paper deals with the various aspects which make the communication effective like nonverbal signs, attentive listening, furnishing group goals, team culture, etc.

Communication Is a Process

Effective communication requires paying attention to an entire process, not only the content of the message. When one is the messenger in this process, he should consider potential barriers at several stages that can keep the audience from receiving the message correctly.

The sender has to be aware of his attitudes, emotions, knowledge, and credibility with the receiver which might obstruct or alter whether and how the message is received. Awareness of

sender's own body language when speaking, the attitudes and knowledge, diversity in age, sex, and ethnicity or race adds to the communication challenges, as do different training backgrounds.

Individuals from different cultures may assign very different meanings to facial expressions, use of space, and, especially, gestures. For example, in some Asian cultures women learn that it is disrespectful to look people in the eye and so they tend to have downcast eyes during a conversation. But in the United States, this body language could be misinterpreted as a lack of interest or a lack of attention.

Selection of Medium

The selection of right medium for the message one want to communicate is very important for effective communication. E-mail or phone call?, Personal visit?, Group discussion at a meeting?, Notes in the margin or a typed review? Sometimes more than one medium is appropriate, such as when a Doctor give the patient written material to reinforce what he has said; or when a Sales Engineer follow-up a telephone conversation with an e-mail beginning, "As we discussed..."

For one-on-one communication, the setting and timing can be critical to communicate effectively. Is a chat in the corridor OK, or should this be a closed-door discussion? At office or over lunch? For this the mindset and environment of the receiver should be considered. Also the sender should defer giving complex information on someone's first day back from vacation and even if the sender is aware of situations that may be anxiety-producing for that individual. Similarly, when calling someone on the phone, it should be asked initially if it is a convenient time to talk. Offer to set a specific time to call back later.

Finally, content of the message to be communicated should be well organized. It is also necessary to see that the information to be conveyed is not too complex or lengthy for either the medium used or the audience. Use language appropriate for the audience. With patients, avoid medical jargon.

Body Language

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The sender should not shy with the person with whom he is speaking. He should be relaxed, but not slouching posture, regardless whether one is speaking or listening. Other things that ensure the body language in the conversation include:

- Making eye contact
- Nodding occasionally to acknowledge a strong point in the conversation.
- Standing with hands clasped in front, never crossing arms.
- No displaying nervous ticks such as wringing hands, picking at your nails, or anything that the receiver view it as a distraction from their conversation.

Speech and Attentiveness

When speaking one need to be clear and concise. The speaker should directly talk on important matter and should not waste time on long drawn out stories as it gives space to the listener's mind to wonder. Even if the message is crystal clear to the sender he should not expect same from the receiver and hence should ask the receiver for any doubt or query.

In addition to the sender's role in effective communication equal role is to be played by the receiver for which he has to be an effective listener. Listening is very important in communication as it leads to an effective feedback which ultimately makes the communication successful and effective.

Communication Consistency

A successful employee, employer or a doctor makes his communication consistent as he reveals the fact that he is always available for further talk and never says that he is busy with other assignments. Communication lines should be left open to those who made need to address their problem with the speaker. Doing this will prevent the small issues that normally have the habit of becoming large ones.

Patience

Patience is of much importance to a doctor and even to an engineer. A doctor has to patiently listen before advising prescription to a patient. Many of people's communication lines tend to break on the side where impatience is in a rush to get out of the conversation.

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Practicing Effective Communication Skills

If someone has communicated a need or an issue then the main priority should be to aid him or her in repairing the problem. Following up on an issue especially for the marketing professionals is the only way to convince others that they have been listened with their problems and solution.

Practicing strong follow-up will also leave an impression that the customers are dealt with first priority and feel good in doing business with such type of companies where employees are spontaneous in response. This creates a loyal and discerning surrounding that cultivates positive movement and communication. This will develop a strong sense of confidence and bonding with whom the communication has taken place.

Accustomed to Body Language- Speaker and Receiver

Many nonverbal cues such as laughing, gasping, shoulder shrugging, and scowling have meanings that are well understood in our culture. But the meaning of some of these other more subtle behaviors may not be as well known.¹

Hand Movements

Human hands are the most expressive body parts, conveying even more than the faces. In a conversation, moving hand behind the head usually reflects negative thoughts, feelings, and moods. It may be a sign of uncertainty, conflict, disagreement, frustration, anger, or dislike. Leaning back and clasping both hands behind the neck is often a sign of dominance.

Blank Face

Though theoretically expressionless, a blank face sends a strong do not disturb message and is a subtle sign to others to keep a distance. Moreover, many faces have naturally down turned lips and creases of frown lines, making an otherwise blank face appear angry or disapproving.

Smiling

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Although a smile may show happiness, it is subject to conscious control. In the United States and other societies, for example, the sender is taught to smile whether or not he actually feel happy, such as in giving a courteous greeting.

Tilting the Head Back

Lifting the chin and looking down the nose are used throughout the world as nonverbal signs of superiority, arrogance, and disdain.

Parting the Lips

Suddenly parting one's lips signals mild surprise, uncertainty, or unvoiced disagreement.

Lip Compression

Pressing the lips together into a thin line may signal the onset of anger, dislike, grief, sadness, or uncertainty.

Build a Team Culture

Both in Engineering and Medical field, as in most medical practices, much of the work is done by teams. Communication within a team calls for clarifying goals, structuring responsibilities, and giving and receiving credible feedback.

“Physicians in general are at a disadvantage because we haven't been trained in team communication,” says Cohn. He points out that when he was in business school, as much as 30% to 50% of a grade came from team projects. “But how much of my grade in medical school was from team projects? Zero.”

The lack of systematic education about how teams work is the biggest hurdle for physicians in building a team culture, according to Cohn. “We've learned team behaviors from our clinical mentors, who also had no formal team training. The styles we learn most in residency training are ‘command and control’ and the ‘pace setting approach,’ in which the leader doesn't specify what the expectations are, but just expects people to follow his or her example.”

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Cohn says that both of those styles limit team cohesion. “Recognizing one's lack of training is the first step [in overcoming the hurdle], then understanding that one can learn these skills. Listening, showing sincere empathy, and being willing to experiment with new leadership styles, such as coaching and developing a shared vision for the future are key.”

Stated Goals and Team Values

An effective team is one in which everyone works toward a common goal. This goal should be clearly defined and articulated. In patient care, of course, the goal is the best patient outcomes. But a team approach is also highly effective in reaching other goals in a physician practice, such as decreasing patient waiting times, recruiting patients for a clinical trial, or developing a community education program. Every member of the team must be committed to the team's goal and objectives.

Effective teams have explicit and appropriate norms, such as when meetings will be held and keeping information confidential. Keep in mind that it takes time for teams to mature and develop a climate of trust and mutual respect. Groups do not progress from forming to performing without going through a storming phase in which team members negotiate assumptions and expectations for behavior.²

Clear Individual Expectations

All the team members must be clear about what is expected of them individually and accept their responsibility for achieving the goal. They should also understand the roles of others. Some expectations may relate to their regular job duties; others may be one-time assignments specific to the team goal. Leadership of the team may rotate on the basis of expertise.

Members must have resources available to accomplish their tasks, including time, education and equipment needed to reach the goal. Open discussion of what is required to get the job done and to find solutions together as a team are important.

Empowerment

Everyone in the team should be empowered to work toward the goal in his or her own job, in addition to contributing ideas for the team as a whole. Physicians' instinct and training have geared them to solve problems and give orders—so they often try to have all the answers. But in an effective team, each team member feels ownership in the outcome and has a sense of shared accountability. Cohn notes, “You get a tremendous amount of energy and buy-in when you ask ‘What do *you* think?’”

Team members must trust each other with important tasks. This requires accepting others for who they are, being creative, and taking prudent risks. Invite team members to indicate areas in which they would like to take initiative. Empower them by giving them the freedom to exercise their own discretion.

Feedback

Providing feedback on performance is a basic tenet of motivation. For some goals, daily or weekly results are wanted, while for others, such as a report of the number of medical records converted to a new system or the average patient waiting times, a monthly report might be appropriate. Decide together as a team what outcomes should be reported and how often.

Positive Reinforcement

Team members should encourage one another. Take the lead and set an example by encouraging others when they are down and praising them when they do well. Thank individuals for their contributions, both one on one and with the team as a whole. Celebrate milestones as a way to sustain team communication and cohesion.

Conclusion

As professionals, an Engineer and a Doctor have to practice the guidelines necessary for effective communication, which are discussed here in this paper in detail. Also as a communicator a professional has to be a good speaker as well as a good listener to make his communication effective.

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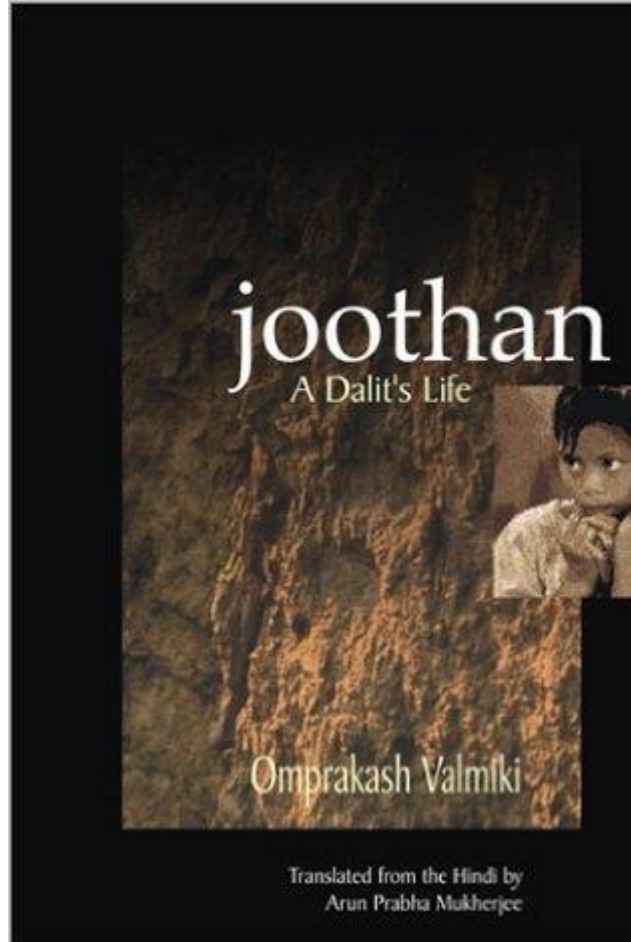
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**From Silence to Shriek:
Dalit Writer Valmiki's Work *Joothan***

Shweta Chaudhary, M.A. English, NET



Abstract

In this paper, the argument hovers around the presentation of poignant tales of people who suffer because of their birth in the lower caste communities meant for the service of and for receiving the abuses of the upper caste. Valmiki, a noted Dalit writer, hails Dalit literature as the portrayal of the wishes & aspiration of oppressed and tormented Dalits (Chakraborty 182).

This paper focuses on the development of silence into shrieks with special reference to Valmiki's work *Joothan*, an autobiographical narrative that sketches out the suffering and inhumane treatment meted out to Dalits and all such downtrodden.

Keywords: lower caste, the downtrodden, denigration of Dalits, silent suffering.

Trauma of the Downtrodden

The entire trauma of these downtrodden people, whose erstwhile deafening silence culminated into deafening shrieks, stems from their birth in the lower caste whose profession was to clean and sweep animal dung and human filth or to do jobs involving menial, unpleasant tasks (taking off the skins of dead animals and so on). In practical terms, untouchability is based on this profession.¹

The utmost necessity and urgency to pay attention to the pain and endless tears of these downtrodden people motivated reformists and even victims to register their presence and project their pain.

Raja Ram Mohan Roy established '*Prathana Samaj*' under an Oath of slogan '*Service to the poor (dalits) is service to God*'.(225)

Arya Samaj also thundered against untouchability. Vivekananda also recommended need for 'teaching the untouchable.'

All reformists hold untouchability, sponsored by misinterpretation of religious texts or scriptures, responsible for the plight of these downtrodden.

Victims of untouchability have shed off their and silence, and cry out in deafening shrieks. The literary expression of this shriek is Dalit literature, which offers a detailed

development of silence into shriek, embedded into the sociological, religious, cultural and economic inequity.

The Dalit writers have a humanistic approach as their writings together serve as an institution to register protest and resistance against discrimination.

Role of Autobiography

To spew out pent-up anger & venom, the best genre is autobiography. That's why autobiographical expression forms the major portion of this saga of downtrodden. The quantum and intensity of sufferings narrated are based on experience and suffering.

When we consider textual representation of this pent-up anger and vengeance, Valmiki's *Joothan* is replete with full consciousness of struggle and how that consciousness summarily rejects the hegemony of upper caste. Here the emphasis is on the ordinariness and anonymity;² hardships of lives suffered with resilience. The basic and inherent idea is identity and dignity of entire community as humans.

Dalit Writer Valmiki's Experience: A Memoir

Dalit writer Valmiki declares that the experiences he quotes in his work 'Joothan' find rare place in general literature.

Joothan is a work presented as a memoir of Valmiki's own up-bringing with the label of 'untouchable'. Registered as a chronology of vignettes, it narrates woeful tale of author's 'experienced pain', his silence in suffering developing into shriek in his expression. He paints a realistic and horrific presentation of a faithful chronicle of exploitation and oppression hurled on him abusively and his stoic endurance in particular as a person and, in general, as a member of a stigmatized community being born into *Churha* (sweeper) community whose job is to clean dirt, dung and disposal of dead

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animal and even filth of upper caste. Most painful was to be addressed abusively as “‘O *Chuhre*’ or ‘*Abey Chuhre*’.”(Chakraborty177)³ What can be more shameful and disgraceful that anybody from upper caste if touched by stray dog is not contaminated but the very shadow of ‘*Chuhra*’ instantly contaminates him. Valmiki, the author of *Joothan*, remembers how they received meager wages, not enough to make both ends meet decently and instead got sworn at and abused.

Unforgettable Painful Events

Valmiki recalls an incident when people of his community refused to do unpaid cleanup work and they were arrested disgracefully with handcuffs on, dragged inhumanly to the panchayat office, made to squat in a rooster position and mercilessly thrashed till they fell down listlessly on ground.

Valmiki here flings a question to his sensitive readers:

... keep singing the glories of democracy, use the government machinery to quell the blood flowing in our veins (*Joothan* 39).

No Time for Studying

Valmiki also narrates an incident when right before his mathematics examination, he was forced to work on field of Fauz Singh Tyagi. He, in a microscopic way, probes his own heart, and reflects on the psyche of adolescent caste victim:

... A fire had engulfed my innards that day. The memories of these crimes of the Tyagis continue to smoulder deep inside me, emitting red hot heat (*Jootnan.57*)

In his sincere bid to make us empathize with him, he yells out, unfurling the terrible side of long term, unseen, unfelt silence which dented an indelible impression, rather a scar, on minds of young people who had to shriek with full throat to register and

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make feel anger, resentment and agonizing pain. He scoops out his expression which may send chill down the spine:

My mind was filled with deep revulsion. I was then an adolescent & a scratch appeared in my mind like a line scratched on glass. It remains there still (*Joothan.39*).

Teacher's Deliberate Act of Humiliating Dalit Students

This permanent inscription disturbed his peace with unforgettable painful memories, rendering him disturbed throughout life. With a severely, astringent tone, Valmiki takes offence against his teacher who never allowed him to sit, eat and drink with upper caste, pronouncing social ostracism on him at a tender age and that too in an institution supposed to be so pious, sacred and free from such deprave ideas. The teacher who was trusted by pupil to uphold the human dignity allows this sacrilege of education and so classes himself with his tyrants.

Bitterness against the Entire System

Squatting on floor, having separate utensils and other practices of such kinds - a shameless alienation and degradation fills the author with utmost bitterness against the entire system. He hails such society as

... cruel and barbaric civilization. (45)

He questions his community people about what's their fate? nothing but – to feed on Joothan (left over of others) to work unpaid, to be thrashed at slight reluctance, to be addressed abusively, inviting public shame.

From Silence to Shriek – Background of *Joothan*

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The writer Valmiki of *Joothan* argues that nobody can observe or maintain silence under such duress. He questions further – who will not shriek when infernal agony engulfs him and patience loses all bounds?

This discrimination forces the writer to write *Joothan*, the very title encapsulates the pain, humiliation, poverty and dog-like status in human form.

Valmiki community and others of like profession worked as scavengers - to clean dung, dirt, leftovers-all fell to their share & credit. Unfortunately, they owned no land, no property or belongings, so for every need and necessity, they had to look up to privileged class who enjoyed the concept of giving them secondary and hand-me down items as gift with obligatory gesture.

Gradually, this secondary and slavish treatment broke off bounds of tolerance. Intolerance grew stronger because identity and destiny of an individual were caste-based. Questioning social order, the writer yells, “why my caste is my only identity?” (134)

Here, Valmiki’s struggle, with graphic description, is symptomatic of the extent to which challenges are involved in the process of reclaiming dignity for his community. His effort is to highlight a univocal account of caste prejudice harboured by upper caste. He also points to internalized prejudice of depressed class against the caste they consider a notch below themselves.⁴

Factual Representations

So, these Dalit autobiographical presentations in general offer factual experiences of terrible grief and oppression, the authentic experience of anguish, pain, deprivation & exclusion. They are unstructured & artless, outpouring of unmediated experience and serve as an attempt to resist against harsh reality.

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In light of all the incidents, condition and compulsion highlighted in entire Dalit literature, it can be said that this piece of art advocates human rights, social acceptance of humans as humans irrespective of caste, gives full throat expression to anger, irritation and revolution against oppression – silently suffered for ages. In effect, it is a quest for identity, a tedious and tormenting struggle for identity, not for an individual only but for entire community also.

Notes:

From Valmiki's *Dalit Sahitya ka Soundryashastra*, Translation is taken from the introduction to *Jhoothan* by Arun Prabha Mukherjee.

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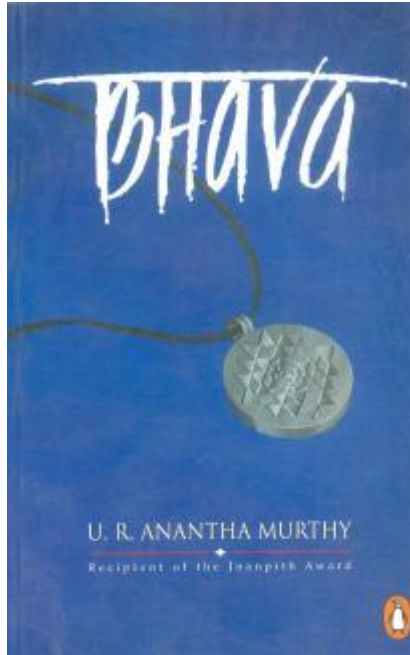
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**Silence: Anything But Nothing -
A Reading of Ananthamurthy's *Bhava***

Sruthy B., Research Scholar



Silence is a celebrated concept in philosophy and literature from time immemorial. In earlier days, it was associated with absence and mostly silence was given a negative connotation in culture and literature. Most of the writers especially women and postcolonial writers use 'absence' to indicate negativity, passiveness and death. Steven Pinker considers silence as a mode of communication; he gives the status of language to silence. He says that people hear language but not sounds. During 1990s, theoreticians like Jacques Lacan, Van Manen, Bilmes developed the metaphorical meaning of the silence as absence. According to Lacan silence is the absence of signifier; Manen adheres that, "speech rises out of silence and return to silence" (qtd. in Ephratt 1911) and Bilmes' saying is interesting: "where the rule is speak not speaking is communicative," and "conversational silence is the absence of talk (or of particular kinds of talk) where talk might relevantly occur" (qtd. in Ephratt 1911).

Connotations of silence are developed philosophically and theoretically, and in literature, it associates also with the negative aspects like, suppression, oppression, marginalisation, etc., and in the case of women's writing, double marginalisation is portrayed

through silence. In social and cultural norms silence of women represents their obedience and chastity.

U. R. Ananthamurthy, a post colonial writer in Indian literature, introduces powerful **women characters** in his works. He uses the concept silence in his novels to represent different perspectives – social, cultural, racial, and gender. He portrays round characters in the background of postcolonial Indian villages. Acculturation and assimilation bring a state of liminality and how the individual confronts it is the main thread of his works. His heroines, like Chandri from *Samskara*, Saroja from *Bhava* and Gouri from *Awasthe* are not vulnerable but they are powerful and consistent than heroes. Their silence could be anything; other characters interpret, describe and manipulate the heroines' silence in their own way but they are living as examples of real women.

Ananthamurthy gives ample space to readers to interpret them as equal as he does. This paper concentrates on one heroine's silence, Saroja from *Bhava*, and analyses its depth and possible phases of meanings. Postcolonial writers usually use the concept silence to represent suffering, oppression and marginalisation but Ananthamurthy, being a postcolonial writer, not only concentrates on these themes but gives or uses higher phase of silence, that is nothingness. Joy Nozomi Kogava, Japanese Canadian writer, uses silence as a metaphor for transcendence. In Kogava's work, *Obasan*, silence associates with a state which leads to real self. It is connected with Buddhism and its concept of nothingness.

The title of the paper, "Silence: Anything but Nothing - Reading of Ananthamurthy's *Bhava*," is an elaboration of **Deborah Tannen's** paper titled "**Silence: Anything but**" published in 1985 and it is a reverse reading of the general approach towards silence, that is, it is nothing. The paper approaches silence as a female cipher and tries to decipher it in an authentic manner and also makes use of Hubbard's referential role of silence, that is, if one does not understand others' silence, s/he will not understand others' words.

Silence of Saroja in *Bhava* represents not only the post colonial and female silences and silencing but also the state of calmness and the realm of transcendence. Whether female silence is merely a symbol of oppression and marginalisation or is it a cipher which needs

tedious effort to decipher, or a metaphor for woman and her quality as such – negative quality or positive –, or is it a state of transcendence is discussed in this paper.

Bhava

Ananthamurthy presents a group of characters who are in the *bhavavali* or *bhava* and in the process of “becoming” in his novel *Bhava* published in 1994. Mostly the characters in *Bhava* are round characters and they are a bit above the normal course of life and thoughts in their action and behaviour. He juxtaposes time in a very interesting way and it is one of the specialties of his writings and the story line goes through flash back technique. Apart from a few past incidents, the ambience of the whole novel is in calmness and acceptance. His heroines are powerful either in the beginning or towards the end, because he attributes strength of mind and power to women than men. The interesting factor is that they are not from noble backgrounds but from common and sometime below common social status; however, they are dignitaries than noble women because of their detached attachment with mundane world.

Saroja, second mistress of Viswanatha Shastri, comes into his house in her teenage. The failure of making fruit in Radha, first mistress of Shastri, leads him to Saroja. She does not open her mouth and face to Shastri at all and he comes to know that it is not because of coyness but of contempt. He remembers their first meeting: “...with her large, heavenly, indifferent eyes, Saroja got married without ever saying what she wanted” (38). He puts a tedious effort to loosen her but fails, and that makes him feel inferior and averse. He remembers her indifference:

. . . even now that his beautiful wife never lifted her face and looked at him. He came to understand this was not shyness but contempt. If he took her hand playfully, she would stand like a statue of stone. In his memory, her eyes never met his eyes but passed over him as if he did not exist. Shastri chided her, beat her, but nothing he did could change Saroja’s indifference. She slept by his side dutifully, allowed him to enter her, but no fruit came of their contact. (39)

Though she is dragged into the situation because of cultural and social system(s) rather than fear and anguish, she straight away hits the feeling of contempt. She starts with her resistance.

Shastri, Saroja and Radha

Saroja is a classical featured girl, loves book, enjoys nature, sings and has a good companionship with Radha. Saroja's realm of interest is something higher than Shastri's. Her silence haunts him in the form of protest, contempt and challenge which make him more suspicious and inferior. Her friendship with Radha, her reaction to cuckoo, and her chitchat with plants surprise him and he enjoys it at the same time, and that ensures his doubt and contempt towards her.

Meanwhile Shastri's new acquaintance with Karunakara Pundit, a Kannada speaking Malayali, who opens a new Ayurvedic shop in the village, changes his life. Pundit offers his help to Shastri to beget a child and win over his wife through medicine and mantras. Pundit detects presence of a devil in Shastri's house and assures help to expel it. He gives the remedy: "A tantric rite must take place in this house. It should be performed jointly by husband and wife. Towards the end of the rite, the lady of your house will have to sit naked and offer worship... it will have to be done secretly," (43) and he finds an auspicious day for the ritual.

Transformation of Saroja

The presence of Pundit brings changes in Saroja that, "A sprightliness appeared in Saroja which Shastri had never observed before. The uneven parting in her hair was made straight. She put on all her bridal ornaments. After the ritual, the coffee she prepared was just the right temperature, and had not lost its aroma" (44-45) and he is also happy to see that her respectful acquaintance with Pundit because that helps to end the ritual in a smoother way with her naked presence. But his happiness gradually transforms into suspicion which turns him as the suspected ghost in his house. Pundit and Saroja's friendship flourishes and occurs major changes in her behaviour but her indifferent eyes still haunts Shastri. Saroja cooks and serves him food, gives him coffee whenever he wants, but she never looks or speaks with him, and ". . . even when she does look, her eyes still seem to be gazing far away" (48-49) and her enthusiasm in his absence begins to fidget Shastri. Saroja's silence turns her as "another ghost in his house" (49) in Shastri's eyes. The suspicion, tension and fear lead him to anguish and that turns him up totally an impotent man. Her silence becomes a complex riddle in front of Shastri. He does not know how to decipher it and which squishes him day by day, and his humanness starts to evade.

Pandit and Saroja

Pundit visits Saroja often, and once Shastri enters into the house and hears the *alap* (Hindi word, the opening section of a classical performance) of both. He loses his control and with rage opens the door but their indifference and Pundit's invitation to join with them make him inactive. He thinks, "No, I would not be able to beat and kill either Pundit or Saroja. I have become impotent" (51). Saroja acts as if nothing has happened and does not open her mouth. Shastri's transformation becomes explicit more and more:

The sound he made was a long sound, going higher and higher, then falling and falling into silence, terrifying him even when silent...and then it began rising again. It was a moan, and it was the bellowing of a cruel animal. No human animal could produce such a sound. Shastri felt that his body was making a sound more terrible than the cruellest language, something like the empty husk of a language. Inside him now there swelled a huge prideful demon that could eat language, that would destroy the waves of *alap* created by Saroja's divine throat a little while ago. (52)

Silence Symbolises Power

Here Saroja's silence which symbolises suffering and her contempt turns into power which oppresses Shastri. The word "language" in the above quoted paragraph symbolises patriarchy. According to feminist theory, language represents patriarchy and silence represents womanhood and their language. Feminist writers or thinkers use silence in two different ways – one is marginalisation and other is women's language – and at the same time it is the reflection of double silencing, i.e., capitalism and patriarchy. Women are both readers and producers of its meaning. Luce Irigaray, French feminist and critic, does not conceive women's silence as a sign of their vacuity rather their silence provides an insight into the workings of the dominant masculine culture. Saroja's silence reflects hues of all the interpretations. But she does not stick to one, instead there is fluidity. Shastri's behaviour and change reflect the different realms of Saroja's silence and its course of development. The becoming is obvious in Saroja.

Silence - a Precondition for Happiness

Heinrich Heine, German poet and critic, calls “silence” a precondition for happiness. Saroja’s silence attains the next level, that is, happiness. Instead of being stuck on to resistance, she prefers to move forward. Her action reflects her development from a sufferer to a free bird. She converts her silence into a state where one can see and enjoy nature and oneself. The mood change and calmness of Saroja is a victory over Shastri which turns him to a sufferer. The silence which stands for female suffering is reversed here. The retching sound of Saroja turns him a wraith and he groans, “Have you become pregnant, whore?” (58), but her reply is a calm and unmoved look at him. The gaze of Saroja makes him think: “Was it because I could never bear how her beautiful eyes looked at me with such indifference? Or I imagine then that those eyes were saying, ‘who are you, bastard, to ask me such a question?’ or did this Bhava of mine cause itself to think so, in order to prepare itself for what was to follow?” (59). The clash makes him a murderer:

Shastri lifted the heavy wooden cover of the big brass pot...he had smashed her head three times with the wooden lid.... lifting her slumped body, he strode like a gloating demon on his two great legs, ... She had seemed dead, and he had thrown her into the red earth pit. (59)

When he returns he finds that he has lost his trunk full of gold from home and sees the tyre marks of Pundit’s car which push him into the everlasting doubt and suspicion. He makes a readymade story and says to Radha: “That useless one ran away with Pundit three days ago. The whore also took the trunk of gold” (62). Saroja ends up like a cipher of silence and mystery for Shastri.

Dinakar, Saroja’s Son

Sitamma’s narration about Dinakar, Saroja’s son, which happens after forty years unwraps the doubts and guilty conscience of Shastri. Sitamma, Shastri’s distant acquaintance in village and Dinakar’s caretaker in Haridwar, remembers the arrival of Dinakar’s mother, who was a reticent woman, in Haridwar. After a few months, she gave a trunk full of gold to Tripathi, a well known charitable soul in Haridwar and Dinakar’s foster father, and she put her amulet on Dinakar’s neck and went to take bath in river. She never came back. People thought that she had slipped into the river but everyone in Tripathi’s house wondered, “Why she had put the amulet around her son’s neck just before she went to bathe” (27). This

reveals Saroja's merging of her silence with the silence of river/nature. Kogava uses sea as a symbol of audible silence in her novel *Obasan* to represent a special discourse to present and to break silence. Saroja ends up her life in river, the symbol of audible silence of nature and the journey to its destiny.

Nothingness of Silence is Herald of Joy

Shakespeare says in *Much Ado About Nothing*, "Silence is the perfect herald of joy" (Act 2 scene 1). Saroja's silence becomes a herald of joy in the middle of itself and her silence turns out to be a metaphor for a cleansed, non-interfering vision. She through her silence conquers Shastri, contempt in her, her loneliness and patriarchy as whole. The development of silence is obvious in her and it reaches its utmost level as a silence of motherhood. Silence of motherhood is equal to nature's silence – creation, protection, acceptance and detachment – after certain stage. Though Saroja faces or goes through all absent features of silence still she is able to enter the zenith of silence, that is, peace, calmness and joy. She churns out the absence of silence into power – power of woman, happiness and transcendence. She represents the real woman who resurrects from the dominating and decaying situations. Being a woman, she represents whole human and the core principle of existentialism – man is nothing else but what he makes of himself. Her silence could be anything at the beginning but it ends up with nothing – the power of acceptance, calmness, transcendence and merging.

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Challenges to Implementing Communicative Language Teaching (CLT) in Bangladesh

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Abstract

This paper analyzes the challenges to implementing Communicative Language Teaching (CLT) in Bangladesh where the introduction of CLT to teach English is a relatively recent phenomenon. The paper starts with a brief history of CLT, followed by its characteristic features and objectives. Next, it explores the role of teachers and learners as well as teaching activities in CLT. Then it discusses the challenges to implementing CLT in some countries of the world and introducing CLT in Bangladesh. Based on the previous research, it shows that large class sizes, mismatches between curriculum and assessment, cultural inappropriateness, lack of training, and poor socio-economic conditions are the major challenges to implementing CLT in Bangladesh. It also sheds light on the recommendations for overcoming those challenges provided by the researchers. Finally, the paper concludes with the implication for further research to explore the ways to adapt CLT in the large classrooms in Bangladesh.

Keywords: Communicative Language Teaching (CLT), implementation, challenges

Introduction

Communicative Language Teaching (CLT) can be interpreted as a set of principles about the objectives of language teaching, the types of classroom activities that effectively promote learning, and the responsibility of teachers and learners in the classroom (Richards, 2006). Savignon (2007) argued, "It would be inappropriate to speak of CLT as a teaching 'method' in any sense of that term as it was used in the 20th century. Rather, CLT is an approach that understands language to be inseparable from individual

identity and social behavior” (p. 217). Though the ideas of CLT are not new in the context of the world, they are still relatively new for the context of Bangladesh where the government introduced CLT in 2001 from grade six to grade twelve for teaching English with the goal of improving learners’ communicative competence (Rahman and Karim, 2015; Shurovi, 2014).

In Bangladesh, English is taught from grade one to grade twelve as a compulsory subject. However, many students in Bangladesh cannot develop the ability to use English appropriately in real life communication even after completing twelve years of education. Fifteen years have passed since CLT was introduced in Bangladesh, and still many students in Bangladesh do not have the expected level of communicative competence in English. Therefore, it is important to look into the factors that hinder the successful implementation of CLT in Bangladesh. So, in this paper, I will analyze the challenges to implementing CLT in the context of Bangladesh.

To accomplish the task, I will first discuss the history of CLT, followed by its characteristic features and objectives. Next, I will explore the role of teachers and learners as well as teaching activities in CLT. Then, I will discuss the challenges to implementing CLT in some countries of the world and introducing CLT in Bangladesh. Next, I will analyze the challenges to implementing CLT in Bangladesh based on previous research. After that, I will discuss the recommendations for overcoming those challenges provided by the researchers. Finally, I will talk about the implications of further research.

History of CLT

The outset of CLT is to be found in the modification of the British language teaching convention dating from the late 1960s (Richards and Rodgers, 1986). According to Richards and Rodgers (1986), “Until then, Situational Language Teaching represented the major British approach to teaching English as a foreign language” (p. 64). It emphasized the basic structures in meaningful situation-based activities. However,

British applied linguists challenged the “theoretical assumptions” underlying Situational Language Teaching being influenced by American linguist Noam Chomsky (Richards and Rodgers, 1986, p. 64). D. A. Wilkins (as cited in Richards and Rodgers, 1986) put forward a functional or communicative definition of language that could serve as “a basis for developing communicative syllabuses for language teaching” (p. 65). The writings of Wilkins and other British applied linguists on the theoretical foundation for communicative or functional approach to language teaching came to be referred to as the “Communicative Approach or simply Communicative Language Teaching” (Richards and Rodgers, 1986, p. 65). So, CLT emerged as a reaction to Situational Language Teaching and later on was developed by many linguists and researchers like Dell Hymes.

Hymes (1972) challenged the theory of Chomsky and coined the term “communicative competence” in order to contrast a communicative view of language and Chomsky’s theory of competence (Richards and Rodgers, 1986, p. 69). Richards and Rodgers (1986) stated, “Hymes’s theory of communicative competence was a definition of what a speaker needs to know in order to be communicatively competent in a speech community” (p. 70). Hymes (1972) emphasized not only the knowledge of language but also the ability how to use the language in communication. Therefore, the theory of CLT is enriched by many linguists and researchers after its origination.

Characteristic Features of CLT

There are some certain characteristic features of CLT. Littlewood (1981) stated, “One of the most important characteristic features of CLT is that it pays systematic attention to functional as well as structural aspects of language, combining these into a more fully communicative view” (p. 1). CLT advocates going beyond teaching grammatical rules of the target language, and recommending that by using the target language in a meaningful way, learners will develop communicative competence. Larsen-Freeman (2000) said, “The most obvious characteristic of CLT is that almost everything that is done is done with a communicative intent” (p. 129). According to her, the communicative approach in language learning and teaching considers that the primary

focus of language learning is to build up communicative competence and to be able to use the language appropriately in a given social context. So, the characteristic features of CLT are different from those of previous methods.

The Objectives of CLT

The main objective of CLT is to help students to learn a language so that they can use it to communicate meaningfully in any real life situation. Larsen-Freeman (2000) asserted, “Communicative Language Teaching aims broadly to apply the theoretical perspective of the Communicative Approach by making communicative competence the goal of language teaching and by acknowledging the interdependence of language and communication” (p. 121). The communicative approach makes teachers and students consider language in terms of the communicative functions it performs in everyday life. Richards (2006) stated, “Communicative language teaching sets as its goal the teaching of communicative competence” (p. 2). Students should be able to use the language through CLT. Therefore, the objectives of CLT are based on the practical needs of language learners.

The Role of the Teacher in CLT

The teacher plays an important role in CLT. Richards (2006) stated, “The role of the teacher in CLT is that of a facilitator, who creates a classroom climate conducive to language learning and provides opportunities for students to use and practice the language and to reflect on language use and language learning” (p. 23). Breen and Candlin (as cited in Richards and Rodgers, 1986) described teacher roles in the following terms:

The teacher has two main roles: the first role is to facilitate the communication between all participants in the classroom, and between these participants and the various activities and texts. The second role is to act as an independent participant within the learning-teaching group. (p. 77)

According to Richards and Rodgers (1986), other roles assumed for teachers in CLT are “needs analyst, counselor, and group process manager” (p. 77). The CLT teacher should know how to determine and respond to learners’ language needs. As a counselor, a CLT teacher is expected to assist learners to communicate effectively by giving advice, feedback, and motivation. Moreover, CLT teachers should know how to organize the classroom as a setting for communication and communicative activities. The teacher’s role in CLT is “less dominant” than in a teacher-centered method (Larsen-Freeman, 2000, p. 129). According to Ahmed (2014), a teacher in CLT plays the role of the guide, and not an “all-knowing knowledge provider” (p. 3). Therefore, the roles of the teacher in CLT are different from the traditional roles of a language teacher and these are one of the most crucial factors in the successful implementation of CLT in any context.

The Role of the Learners in CLT

Learners in CLT have many important roles to play as well. Richards (2006) has stated, “Learners in CLT develop their own routes to language learning, progress at different rates, and have different needs and motivation for language learning” (p. 23). According to Richards and Rodgers (1986), CLT emphasizes the process of communication which leads to “different roles for learners from those found in more traditional second language classrooms” (p. 77). Breen and Candlin (as cited in Richards and Rodgers, 1986) described the learner’s role within CLT in the following terms:

The role of learners as negotiator emerges from and interacts with the role of joint negotiator within the group and within the classroom procedures and activities which the group undertakes. The implication for the learner is that he should contribute as much as he gains, and thereby learn in an interdependent way. (p. 77)

According to Larsen-Freeman (2000), learners in CLT are “communicators” (p. 129). She has said that learners in CLT are “more responsible managers” of their own learning (p. 129). Similarly, Richards (2006) has said that learners in CLT are expected to

take “greater degree of responsibility” for their own learning (p. 5). So, the learners themselves are responsible for conducting the interaction among them. Learners, in CLT, should always take the opportunity to share their ideas and opinions. According to Richards (2006), in CLT, learner first, learning second. It indicates that learners’ engagement is a priority in CLT. If learners in a language classroom are not engaged, learning does not take place. Therefore, learners are not mere passive listeners; rather, they are active participants in a CLT classroom situation.

Classroom Activities in CLT

In CLT, classroom activities should be conducive to developing learners’ communicative competence. Littlewood (1981) has divided the activities into “pre-communicative activities” and “communicative activities” (p. 86). He has asserted that classroom activities in CLT start with pre-communicative activities and finish with communicative activities. According to him, pre-communicative activities include different types of drill or question and answer practice. With the help of pre-communicative knowledge and skills, the learner has to communicate for meaning in communicative activities, such as “cued dialogues, role play, discussion, debate,” etc. (Littlewood, 1981, p. 86). According to Richards (2006), a significant feature of communication in CLT is the concept of “information gap” (p. 18). This indicates the phenomena as in real communication; people usually interact with each other in order to receive information they do not have. In CLT, “pair and group work” are emphasized because most of the activities are designed to be carried out in “pairs or small groups” (Richards, 2006, p. 20). Through pair and group work, learners can learn hearing the language used by other participants of the group and get the chance to generate higher amount of language. Moreover, pair and group work have the potential to increase learners’ motivational level.

Challenges to Implementing CLT in Various Countries of the World: CLT in India

Daisy (2012) has pointed out that there are many states in India, “particularly the north Indian states,” where CLT is still facing challenges (p. 258). She has asserted that

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overall scenario of teaching English in these states is frustrating and students in general do not have communicative competence in English. Daisy (2012) has found that the existing syllabi do not reflect the objectives of CLT. Therefore, she has recommended modifying the existing syllabi and restructuring the new ones by following CLT approach.

CLT in China

Researchers (Ahmed and Rao, 2012; Ju, 2013) have identified several factors that hinder the successful implementation of CLT in China. Ahmed and Rao (2012) presented that it was not feasible to adopt CLT because China has its special characteristics. These characteristics included the teachers' inability to teach communicatively and the pressure of grammar focused examination system. Again, Ju (2013) stated, "The application of CLT encounters difficulties because of large population; English teaching in China always takes a form of big classes with more students" (p. 1581). According to him it is not possible for English teachers to analyze each learner's need and help accordingly. Therefore, in China, English teachers are facing difficulties in implementing CLT in their classes.

CLT in Iran

Mowlaie and Rahimi (2010) attempted to discover the disparity between the attitudes of English language teachers in one language school in Iran towards the tenets of CLT and their classroom practice. They conducted the study with 100 EFL teachers who were teaching English in different branches of one of the well-known language schools in Tehran, Iran. The results have showed that their classroom practice is not in harmony with their attitude. The researchers have found that the main reason lies in the lack of enough training opportunities on CLT for the teachers. Vaezi and Abbaspour (2014) also have examined teachers' perceptions of CLT in Iran by administering an attitude questionnaire. They have found that the teachers favor group work activities; however they cannot organize group work activities in their classes. The researchers have

pointed that the discrepancy among the teachers' perception and practice is due to their cultural background in the context of Iran.

CLT in Vietnam

Hiep (2007) has conducted a research on the effectiveness of CLT in Vietnam. The three teachers of his study were teaching English at a university in Vietnam and all of them highlighted the potential usefulness of CLT. The results have showed that the teachers wanted to implement CLT in their classes. However, they experienced some challenges in implementing the “common CLT techniques such as pair work and group work” (p. 198). Therefore, they have talked about the need to “adapt rather than imply adopt CLT” in Vietnam (p.198). Hiep (2007) has found that one of the main problems in using CLT in Vietnam was that teachers were dependent on the inherent traditional practices.

CLT in Taiwan

Chang and Goswami (2011) have attempted to find out the factors that hinder the implementation of CLT “in Taiwanese college English classes” (p. 3). The researchers conducted interviews with “eight teachers from two universities in southern Taiwan that integrate CLT into English curriculum” (p. 5). The interviewees viewed “inadequate teacher training” as a factor that failed to assist them in implementing CLT (p. 8). They also reported that students' resistance to class participation was one of the main barriers they faced in implementing CLT in their classrooms. Besides, the participants stated that “test-oriented teaching” had been one of the constraints in practicing CLT (p. 9). Moreover, they referred to large classes as another obstacle to practicing CLT. In addition, the interviewees identified limited teaching hours as a challenge to apply CLT in the English class in the context of Taiwan.

Introduction of CLT in Bangladesh

Since Bangladesh achieved its independence in 1971, English has been a compulsory subject for students at every level of schooling from primary to tertiary. After

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independence, the government of Bangladesh implemented the Grammar-translation method (GTM) for teaching and learning English. This was a teacher-centered method and the role of student was passive. The primary focus was on grammar which was taught in isolation. English classes were not interactive during those days. In describing that context, Sarwar (as cited in Hassan, 2013) asserted, “the previously used Grammar-translation method was deductive and students were taught only to perform well in examinations” (p. 2). In the examinations, questions were designed mainly to test students’ grammatical knowledge. Hence, GTM failed to help the learners develop their communicative competence. Therefore, with a view to achieving communicative purposes, CLT was introduced in 2001 from grade six to grade twelve in Bangladesh (Rahman and Karim, 2015; Shurovi, 2014). The goal of introducing CLT in Bangladesh was to develop learners’ ability to speak English. However, still today the goal of introducing CLT in Bangladesh is not achieved as many students cannot speak English fluently even after completing twelve years of education.

Challenges to Implementing CLT in Bangladesh

In spite of the government’s introduction of CLT in Bangladesh, the successful implementation of CLT is hampered due to various factors. In recent years, several researchers (Ahmed, 2014; Ansarey, 2012; Biswas, Uddin, and Sarker, 2013; Hamid and Baldauf, 2008; Hasan and Akhand, 2009; Iftakhar, 2014; Rahman and Karim, 2015; Shurovi, 2014; Sultana, 2014; Tarannum, 2010 etc.) have made attempts to investigate the challenges of implementing CLT in Bangladesh. I have synthesized the current literature on this topic and offered five overarching challenges to successful implementation of CLT in Bangladesh. Some of the challenges in Bangladesh are similar as in other countries.

Large Class

In Bangladesh, one of the biggest challenges to implementing CLT is the unusual large size of the classrooms and huge number of students in one classroom (Ahmed, 2014; Ansaery, 2012; Iftakhar, 2014; Tarannum, 2010). Larsen-Freeman (2000) placed

special emphasis on the small size of the class for implementing CLT. It is convenient for small number of learners in a group to interact for dealing with negotiation and meaning. In small group they can concentrate on meaningful communication and thereby can achieve authenticity and better quality in learning. Moreover, in small group of learners, it is easier for the teacher to focus on the learners in a deeper way. However, in Bangladesh almost all the class size is too large for the teachers to organize pair work or group work. Moreover, the sitting arrangement in Bangladeshi institutions is not at all conducive for pair work or group work (Barman et al., 2006). Ansarey (2012) has stated that the high number of students in classes act as a barrier in implementing CLT in English classes. Tarannum (2010) asserted:

An ideal CLT classroom should consist of 25-30 students. The number of students exceeding 30 will create problems to conduct a CLT classroom successfully. However, in Bangladesh our usual classroom consists of 80-100 students as there is acute shortage of classrooms and teachers. Teachers cannot make pairs and groups as these make the classroom noisy and also hampers the neighboring classes. (p. 145)

Iftakhar (2014) stated, “Large class size is a big challenge for CLT in Bangladesh” (p. 201). She has mentioned that this issue is a significant institutional constraint that hinders the effective implementation of CLT in EFL classrooms. My personal teaching experience can be relevant to mention here. While teaching at Notre Dame College, Bangladesh, I had 180 students in my class. It is easily understandable that it was difficult for me to organize pair work or group work in my class. Thus, I was compelled to follow lecture method.

Mismatch between Curriculum and Assessment

Another great challenge to implementing CLT in Bangladesh is the mismatch between curriculum and assessment (Ansarey, 2012; Hamid and Baldauf, 2008; Hasan and Akhand, 2009; Sultana, 2014; Shurovi, 2014).

With the introduction of CLT in Bangladesh in 2001, the National Curriculum Textbook Board of Bangladesh took initiative to modify the English text books following the communicative approach to teaching and learning English in the context of Bangladesh. The books provide learners with a variety of materials such as reading texts, dialogues, pictures, diagrams, tasks and activities. These materials have been designed and developed for practicing four basic skills: listening, speaking, reading and writing. As a result, classes are expected to be interactive with students actively participating in the classroom activities through pair work and group work (Hamid and Baldauf, 2008).

However, there remains a “disparity between what the curriculum dictates and what is actually assessed on the large-scale standardized tests given at the end of each academic year” in Bangladesh (Ansarey, 2012, p. 68). Although in theory equal emphasis is given to the skills of reading, writing, listening and speaking, in reality only the skills of reading, writing and grammar are usually covered in classroom teaching. This is because listening and speaking are not assessed in the examinations at any level in Bangladesh (Shurovi, 2014, p. 1266). So, teachers and learners do not worry about these two essential skills for communicative English. Therefore, despite the CLT focus of the new textbooks, it can be argued that this focus is ignored, and texts generally are used like the old grammar-translation texts (Hamid and Baldauf, 2008).

It is not that all teachers in Bangladesh lack motivation in teaching speaking and listening skills in the English class. Sultana (2014) has found that in Bangladesh some teachers try to practice all the skills in the classroom but they lose their motivation after a certain period as listening and speaking are not directly assessed in the public examinations. Shurovi (2014) has stated that having “no compulsion to do speaking or listening class is one of inherent reasons” for lack of practice of speaking or listening in the classrooms in Bangladesh (p. 1266). Hasan and Akhand (2009) have also found that the prevailing examination system in Bangladesh is a problem for the implementation of

CLT. According to them, it is more achievement-oriented which emphasizes the grades and positions but not the issues of fluency and accuracy.

So, naturally, the teacher has become the “facilitator of examinations rather than of communicative competence” in the context of Bangladesh (Hasan and Akhand, 2009, p. 51). Moreover, the ongoing examination system in Bangladesh encourages cramming and that is why students in Bangladesh pay more attention to memorization rather than developing their communicative competence. The government has introduced CLT approach in Bangladesh but has not modified the traditional grammar-based testing system. This mismatch between curriculum and assessment can be referred to as one of the biggest challenges to implementing CLT in Bangladesh resulting in poor communicative competence in English among Bangladeshi learners.

Lack of Orientation and pre-Service and in-Service Training

Another important factor that hinders the implementation of CLT in Bangladesh is the lack of orientation and in-service and pre-service training for the teachers (Ansarey, 2012; Biswas et al., 2013; Rahman and Karim, 2015; Sultana, 2014). Biswas et al. (2-13) stated, “No initiative has so far been taken by the government of Bangladesh to familiarize CLT with the teaching community though the teachers are repeatedly urged to adapt to CLT” (p. 3). According to them, a nationwide orientation has not yet been possible to introduce CLT among the teachers in Bangladesh. The British Council in Bangladesh offers a 40 hour intensive training in CLT. However, the cost of this training program is pretty high. Only a few private colleges in and around the capital city can afford to get their teachers trained from the British Council. Moreover, teachers of Bangladesh in general have almost no access to national, regional, and international seminars, conferences, and journals on CLT.

In Bangladesh, “a pre-service training” is not required to join as English teachers in any level due to the sheer lack of graduates in English (Biswas et al., 2013, p. 3). Besides, “in-service” opportunity for training in CLT in Bangladesh is almost absent

(Rahman and Karim, 2015, p. 84). The government has not yet been able to establish a Teachers' Training College for tertiary level English teachers. There are only few such colleges in Bangladesh for secondary and primary school teachers and they are not able to provide CLT training with all the teachers (Biswas et al., 2013). Ansarey (2012) has mentioned shortage of training in CLT as a "major challenge" to implementing CLT in Bangladesh (p. 71). Even the teachers, who are able to get training in CLT, cannot implement their CLT technique in their institutions due to students' exam-oriented mentality and technical constraints (Sultana, 2014). Therefore, lack of training facilities in CLT is a big challenge to implementing CLT in Bangladesh.

Cultural Inappropriateness

Cultural inappropriateness is also considered to be a challenge to implementing CLT in Bangladesh. Rahman and Karim (2015) asserted, "One of the implementation problems of CLT in Bangladesh is that the approach is not always appropriate with the socio-cultural context of the country" (p. 84). In Bangladeshi cultural context, the teacher is considered to be the central figure and students must listen to the teacher passively. This cultural notion prevents interactive communication in classrooms and thus acts as an impediment in the application of CLT. Besides, the extremely formal relationship between teacher and students in Bangladesh does not create communicative learning environment in the classrooms. Generally, teachers encourage students to respond positively and speak in a flat intonation in the classrooms. This is also a barrier in implementing CLT in Bangladesh because interactive communications in the classrooms are fundamental criteria of CLT.

Students, in general, in Bangladesh lack team spirit. Biswas et al. (2013) stated, "CLT requires that students should be active participants in classroom activities; however, the students of Bangladesh have been traditionally passive and shy in the class" (p. 6). According to them, the social belief and values in Bangladesh have a lot to do with it. From the very childhood the parents teach their school going wards the classroom manners which include "neither arguing with the teacher nor asking questions" (Biswas

et al., 2013, p. 6). Therefore, a sense of fear and detachment develops in Bangladeshi learners' mind from their very childhood and they sit mute and passive in the classroom throughout their student life. Only a trifling number of Bangladeshi students occasionally share their ideas with the class teachers. Therefore, these attitudes which are deep-rooted in socio-cultural context in Bangladesh are largely incompatible with CLT practices in the classrooms.

Teachers' Low Salary and Poor Socio-economic Condition

In Bangladesh, the poor socio-economic condition can also be attributed to the failure of successful implementation of CLT (Ansarey, 2012; Biswas, Uddin, and Sarker, 2013). According to Biswas et al. (2013), teachers' "low salary and low status" in the society of Bangladesh have a lot to do with their reluctance to invest time and energy to do some innovation in the traditional teaching (p. 4). In Bangladesh, take home salary of college teachers ranges "from \$120-\$165 per month" (Biswas et al., 2013, p. 4). In order to maintain a minimum standard of living, the teachers are often forced to take part-time jobs. So, they do not get enough time to prepare teaching materials for their classes. Apart from this, private tutoring is widely adopted in Bangladesh as a means for earning some extra cash. Ansarey (2012) has stated that poverty is also a big challenge of implementing CLT in Bangladesh. According to her, due to poverty many schools cannot employ adequate number of English teachers. She has also stated that the poor socio-economic conditions hamper the overall progress of the students in Bangladesh particularly in the rural areas where the institutions do not have the least facilities of teachers and logistic support due to fund constraints. In fact, poverty is a big barrier of implementing CLT in Bangladesh particularly in rural-based institutions in Bangladesh.

Other Challenges

There are some other challenges to implementing CLT in Bangladesh. For example, Iftakhar (2014) has pointed that teachers' deficiency in spoken English is also a challenge in applying CLT in their classroom in Bangladesh. It is a matter of great regret that many English teachers in Bangladesh do not have the ability to speak in English

fluently and they do not use English while teaching English the classroom. Besides, “misconceptions about CLT” among teachers in Bangladesh also act as an obstacle to make use of communicative activities in their classes (Ansarey, 2012, p. 72). Some teachers in Bangladesh wrongly think that grammar should not at all be taught in CLT. Again, there are some teachers in Bangladesh who do not like CLT approach and prefer the traditional ways of teaching following Grammar Translation Method. This preference of GTM by those teachers may be due to the fact that CLT requires time to develop materials and activities for the class.

Moreover, being a developing country, Bangladesh does not have adequate technological support in the field of education and this technological constraint also affects negatively the implementation of CLT in Bangladesh. The classrooms in majority of educational institutions are not equipped with modern teaching aids such as OHP, Multimedia facilities, Projectors, CD/VCD facilities, LCD monitors, etc. (Ahmed, 2014).

Many institutions in Bangladesh are still using age-old blackboard and chalk in classrooms as they even do not have whiteboard and marker facilities. A large number of Bangladeshi students do not have any access to computer. In addition, another challenge to implementing CLT in Bangladesh is the students’ low motivation (Rahman and Karim, 2015). Many students in Bangladesh are reluctant to improve their speaking and listening skills in English as those skills are not tested in the examinations. Most of the students in Bangladesh are exam-oriented and want to get good grades in the test. Even, many guardians in Bangladesh are also more inclined to getting good grades rather than improving the communicative competence in English of their wards (Hasan, 2013). So, there are several other factors that hinder the successful implementation of CLT in Bangladesh.

Recommendations

Several researchers (Ahmed, 2014; Ansarey, 2012; Biswas et al., 2013; Rahman and Karim, 2015; Sultana, 2014) have come up with their recommendations to overcome

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the challenges to implementing CLT in Bangladesh. Most of them have given similar types of recommendations based on the context of Bangladesh. However, different researchers have emphasized different aspects. For example, Ahmed (2014) has put emphasis on making the class size smaller and providing adequate teaching aids appropriate for CLT. Ansarey (2012) has put stress on providing massive CLT training for English teachers and lessening English teachers' work-load. Biswas et al. (2013) have given importance on improving the infrastructures to make suitable for CLT and increasing teachers' remunerations. Rahman and Karim (2015) have emphasized the modification of exam system to make it communicative and suggested that government of Bangladesh should take long term policy for the implementation of CLT. Sultana (2014) has laid stress on motivating the learners to speak English. She also advocated that a language club should be established in every school. Each researcher has his or her logical stance in emphasizing the certain aspect for overcoming the challenges to implementing CLT in Bangladesh.

Implications for Further Research

In the light of the above discussion, it can be said that there are many challenges to implementing CLT in Bangladesh. Analyzing the previous research, this paper shows that large class sizes, mismatches between curriculum and assessment, lack of training, cultural inappropriateness, and poor socio-economic conditions are the major challenges to implementing CLT in Bangladesh. Most of the researchers have suggested either to change the exam system, to provide massive CLT training for English teachers, to increase teachers' salary, or to supply sufficient teaching aids appropriate for CLT. Another important recommendation is to make the class-size smaller and reduce the number of students in one classroom so that pair and group work can be performed in the class. However, this is not possible to execute overnight in Bangladesh, which is such a densely populated country with poor socio-economic status. Though a small country, there are more than 160 million people in Bangladesh and two-thirds of the total population lives below the poverty line (Hassan, 2013). Therefore, research is still needed to find out the ways of implementing CLT in the large classroom based on the

perspective of Bangladesh. This research scope deserves due attention from educational researchers since this will have a great impact on millions of learners learning English in Bangladesh.

It is more practical to develop a new style of CLT than to expect any rapid systemic or infrastructural change in Bangladesh. It is also important to incorporate some of the ideas of Kumaravadivelu (2003) with CLT. In his book *Beyond Methods*, he has suggested that one way of conceptualizing post method pedagogy is to look at it three dimensionally as pedagogy of “particularity, practicality, and possibility” (p. 37). According to him, the parameter of particularity seeks to facilitate the promotion of a context-sensitive, location- specific pedagogy that is based on an accurate understanding of local linguistic, sociocultural, and political particularities. The parameter of practicality enables and encourages teachers to “theorize from their practice and to practice what they theorize” (Kumaravadivelu, 2003, p. 37). The parameter of possibility refers to the sociopolitical consciousness that can also function as a catalyst for an ongoing journey for identity formation and social transformation. Therefore, the ideas of Kumaravadivelu (2003) have the potential to transcend the limitations of the concept of method since they provide teachers with the freedom to apply different methods to suit local conditions and culture.

Conclusion

Though the ideas of Kumaravadivelu (2003) are also not new in the world context, they are relevant to Bangladesh teaching-learning situation. Moreover, none of the previous researchers in Bangladesh have discussed those with significance in their studies. It will be useful to find out how some of the ideas of Kumaravadivelu (2003) can be adapted to CLT to make it successful for the large classrooms in Bangladesh. The adaptation of the ideas of Kumaravadivelu (2003) with CLT may help the English teachers of Bangladesh to overcome many of the challenges to implementing CLT in their large classrooms.

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Challenges to Implementing Communicative Language Teaching (CLT) in Bangladesh

Rate of Speaking and Reading of Adult Nepali Speakers

**Bikash Duwal, Bishwajit Karki, Krupa Saira George (MASLP) and
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Abstract

Introduction: Rate of speech is one of the important aspects of fluency. Any disruptions in rate of speech will lead to disturbances in speech fluency and it has direct effect on the intelligibility of speech. The rate of speech may depend upon several factors such as coordination between speech subsystems, language competence, and the contextual factors and it can be an index for measuring the speed of articulatory movements during speaking. Although normal rate of speech is reported to be in the range of 80-180 words per minute, the mean values vary from language to language. Nepali, an Indo-Aryan language, is the language spoken widely in Nepal by approximately 17 million people. Although it is one of the important languages of Indo-Aryan family, not many studies are available about the characteristics and features of Nepali language. Hence, the present study was carried out with an aim of understanding the rate of speaking/reading of young Nepali speakers.

Method: 20 young (10 males and 10 females) native Nepali speakers in the age range of 20-30 years were taken for the present study. Rate of speech was measured using job task in which participants were asked to speak about their job for not less than 100 words or for 2 minutes. For measuring rate of reading, participants were asked to read a story passage in Nepali language with 256 words and 688 syllables at their comfortable speed. All the samples were recorded using Audacity software in Lenovo laptop software and the silent pauses with more than 150 ms were removed from the sample. The total duration and total number of words in both job task and reading task were measured. Rate

of speech and reading were measured as words per minute (WPM), syllables per minute (SPM), and syllables per second (SS).

Results & Discussion: analysis of speech samples of job task revealed higher rates of speech in males than that of females. Similarly, in rate of reading measures, higher rates were found in males compared to females although statistically not significant. Comparison between the tasks revealed significantly higher rates in job task than reading task.

Conclusion: the present study has established normative data for rate of reading and speaking in Nepali language. The present study also found that rate of speech is faster than that of rate of reading in both males and females in Nepali. The results of the present study can be helpful in diagnosing some of the fluency disorders in Nepali language.

Keywords: Nepali, rate of speech, rate of reading, words per minute, syllables per minute.

Introduction

Fluency is one of the three dimensions of speech, which is defined as “effortless production of long utterances at a rapid rate” (Starkweather, 1981). Any kind of difficulty in parameters of fluency, such as effort, continuity or rate will result in dysfluent speech. The rate of speech is one of the important parameter of fluent speech and is defined as the words or syllables spoken in the given time period which is expressed in term of words or syllables spoken or read per second or minute.

Rate of speech affects both the fluency and intelligibility of an individual’s speech. Rate of speech provides information about the speed of articulatory movements and coordination between articulators during speech production (Gracco & Abbs, 1988). The rate of speech is measured as words per minute (WPM) or syllables per minute (SPM), or syllables per second (SPS) and it varies from task to task, individual to individual and language to language. Although, the three methods, WPM, SPM, and SPS

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are considered as appropriate measures in measuring rate of speech, syllables per minute (SPM) is considered to provide more reliable information as the speech consists of words with varying number of syllables (Hall, Amir, & Yairi, 1999; Pimsleur, Hancock, & Furey, 1977). The rate of speech can be measured using various tasks, such as spontaneous speech, or narration or picture description. The rate of speech can be measured either through speaking rate (number of syllables divided by the time taken) or articulation rate (number of syllables divided by the time taken without pauses). Articulation rate is considered as more reliable measure as the pauses in continuous speech can vary in duration which may have effect on overall rate of speech. The rate of speech is affected in various speech and language disorders including stuttering, cluttering, hearing impairment, dysarthria and other disorders. However, it is very important to know the normal rate of speech in each language and task to be able to differentially diagnose some of the speech disorders. Causes such as muscle weakness, impaired articulatory coordination, language deficits lead to abnormalities in rate of speech which affects the overall fluency of speech.

The past research on rate of speech in western context in English language have shown that the rate of speech is higher in adults (approximately 260 SPM) compared to children (190 SPM), although, the effect of gender is unclear. Andrews and Ingham (1971) have reported that the rate of speech in English language is between 115 to 165 words per minute and 162 to 230 syllables per minute. Another study by Darley and Spriesterbach (1978) have reported that the normal rate of reading is between 150 to 190 words per minute and 210 to 265 syllables per minute. From these studies it can be understood that the rate of speech varies across tasks in a language and the later studies by Amster, 1984; Crystal and House, 1990; and others have reported normative values for rate of speech across age groups and across tasks.

A Few studies were carried out in Indian languages such as in Kannada (Venkatesh Purushottama, and Poornima, 1983), Marathi (Jawadekar, 1999), Hindi (Rathna and Bharadwaja, 1977), Punjabi (Kaushal, Sharma, Munjal, and Panda, 2011).

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An extensive study was also carried out by Savitri and Jayaram (2008) in four Dravidian languages across the age groups from 3-3.11 to 90-100 years old groups and provided normative data for rate of speech in Kannada, Telugu, Tamil and Malayalam languages.

Nepali, an Indo-Aryan language, is the language spoken widely in Nepal by approximately 17 million people. Although it is one of the important languages of Indo-Aryan family, not many studies are available about the characteristics and features of Nepali language. However, there are no normative data available in Nepali language on rate of speech and reading. Hence, the present study was carried out with an aim of understanding the rate of speaking/reading of young Nepali speakers.

Method

Participants: 10 male and 10 female native Nepali speakers in the age range of 20-30 years with mean age of 22.4 and 21.6 respectively participated in the study. Only subjects without any history of communication disorders, neurological, and psychiatric illness were selected for the study. All the subjects have completed their 12th education in Nepal and have enrolled into graduate programs at various universities in Bangalore.

Materials: Two tasks, namely, job task and reading task were used to assess the rate of speech in Nepali language. In job task, all the participants were asked to speak about their job/studies for not less than two minutes. For reading task, participants were asked to read a story passage in Nepali language consisting of 256 words and 688 syllables at their comfortable speed.

Procedure: All the subjects were asked to sit in a quiet room and were instructed to speak about their job for duration of two minutes and read the given story at a comfortable loudness. The speech was recorded using Audacity software V2.0.5 in Lenovo laptop with a headset which is placed at an approximate distance of 10 cm from the mouth.

Analysis: The recorded samples were edited using Praat V4.0 software to remove the silent pauses of more than 150 msec. The total duration and total number of words in both job task and reading task were measured. Rate of speech and reading were measured as words per minute (WPM), syllables per minute (SPM), and syllables per second (SS).

Words per minute (WPM) = Total number of words X 60/Total duration in seconds

Syllables per minute (SPM) = Total number of syllables X 60/Total duration (in sec)

Syllables per second (SPS) = Total number of syllables/Total duration (in sec)

Results and Discussion

The recorded samples were analyzed and the data were analyzed using SPSS software V16.0 for measuring the rate of speech across tasks and across genders. Results are given separately for each task.

Job Task

Total number of words was measured along with total duration. The rate of speech was measured as WPM, SPM and SPS and the mean and standard deviation (SD) of rate of speech are given in Table 1. Independent sample t-test was done to compare the rate of speech between males and females and the results are given in Table 1.

Table 1. Mean and SD of rate of speech for job task across genders.

	Combined (n=20)		Males (n=10)		Females (n=10)		t- value
	Mean	SD	Mean	SD	Mean	SD	
WPM	154.40	15.40	159.9	7.37	148.9	19.4	1.671
SPM	322.55	41.36	337.3	13.76	307.8	54.21	1.668
SPS	5.45	.75	5.80	0.42	5.1	.87	2.278*

Note:- *: $p < 0.05$

Reading Task

Total number of words was measured along with total duration for reading task. The rate of speech was measured as WPM, SPM and SPS and the mean and standard deviation (SD) of rate of speech are given in Table 2. Independent sample t-test was done to compare the rate of speech between males and females and the results are given in Table 2.

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Table 2. Mean and SD of rate of speech for reading task across genders.

	Combined (n=20)		Males (n=10)		Females (n=10)		t- value
	Mean	SD	Mean	SD	Mean	SD	
WPM	128.85	21.42	141.80	17.75	115.9	16.80	3.353**
SPM	342.70	58.47	381.20	304.20	304.2	40.36	3.887**
SPS	5.55	1.09	6.30	.82	4.8	.78	4.160**

Note:- **: $p < 0.01$

Comparison between the Tasks

Comparison of rate of speech between job task and reading task was done for each gender group and for combined group to find out the effect of task on rate of speech. The results of paired sample t-test revealed significant differences between job task and reading task on WPM ($t = -5.188, p < 0.05$) measures but not on SPM ($t = 1.577, p > 0.05$) and SPS ($t = .462, p > 0.05$) for combined group. For males, results revealed significant differences for WPM ($t = -2.683, p < 0.05$) and SPM ($t = 2.385, p < 0.05$) measures but not for SPS ($t = 1.464, p > 0.05$) measure. For females, significant differences were found between the tasks only on WPM ($t = -4.944, p < 0.05$) measure but not on SPM ($t = -0.240, p > 0.05$) and SPS ($t = -1.406, p > 0.05$) measures.

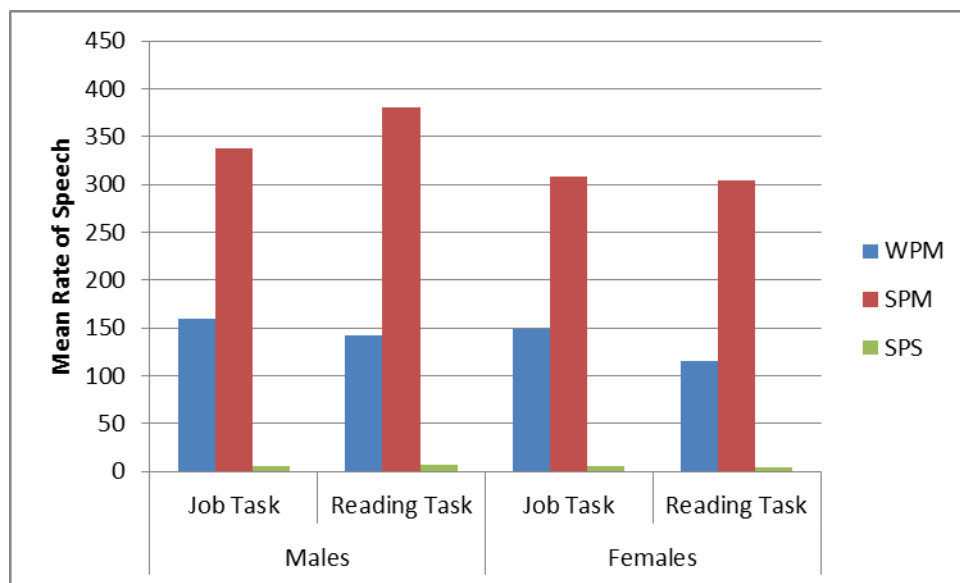


Figure 1. Rate of speech in males and females across tasks.

The results of the present study have revealed that the rate of speech in males is higher than females for job task, although it is statistically not significant. On reading task, gender effect is seen with higher rates for males than females. Overall rate is higher on job task compared to that of reading task in Nepali language and significant differences were observed. The results also revealed that the rate of speech and reading is similar to the other Indian languages such as Hindi and Punjabi.

Conclusion

The present study results have provided normative values of rate of speech and reading in 20-30 year old Nepali speakers. The results showed that the rate of speech is higher in job task compared to reading task and significant gender differences were observed with higher rate of speech in males than females. However, as the number of subjects is less, the results cannot be generalized and future studies are required to study the rate of speech and reading in Nepali language across different age groups. Studies are also required to develop normative values across dialects of Nepali language which will be useful in clinical diagnosis of few of the speech and language disorders.

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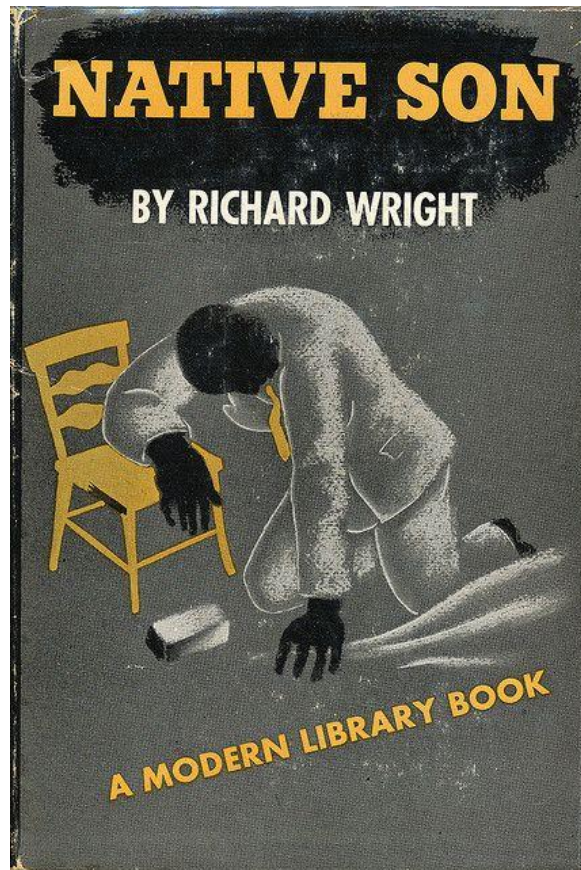
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Rate of Speaking and Reading of Adult Nepali Speakers

Rhythm of Life in Richard Wright's *Native Son*

V. Tamil Selvi, M.A., M.Phil.
Dr. R. Padmavathi



Abstract

The Existential Theory of Rollo May discusses the purpose of freedom and anxiety in human beings. The life of the protagonist Bigger Thomas in the novel *Native Son* gives him a chance to choose his own way of life to attain either mental or physical freedom to choose and direct his life either constructive or destructive. Richard Wright's *Native Son* is a protest novel. The three sections, fear, flight, and fate, bring out the nature of human life and shows that psychological changes will always make everyone to face either construction or destruction to one's self or to others. The life of Bigger Thomas in *Native Son* reveals the strength of individual in forming his self-identity in American soil which made him gain

meaningless power, which, in turn, led him to develop his anxiety and hatred feelings to face death in the end.

Keywords: Richard Wright, Rollo May, Existential theory, Freedom, Power, Love, *Native Son*, Fear, Flight, Fate.

Rollo May

Rollo May was an influential American psychologist. He introduced a new branch of psychology called existential psychology. Existentialism is a study based on man's search for meaning and purpose in life. May's idea of existentialism came through personal hardship. May suffered with tuberculosis, a bacterial lung infection, and hospitalized for several years. During his illness, May explored meaning of life in the face of his death. This curiosity ultimately led May to study clinical psychology. In fact, he was the recipient of the first PhD in clinical psychology granted by Columbia University.

May's Theory of Existential Psychology

Rollo May's theory stems from humanistic psychology. This focuses on the capacity for growth and achievement in human beings. May explored the purpose of anxiety in human beings. His exploration proved that anxiety emerged because of uncertainty in life and of looming death. May's theory analysed that human beings fear death because they cannot comprehend their own lack of existence. May believed that facing these feelings of anxiety and fear was a necessary experience in achieving personal growth and meaning in life.

Theory of Freedom

May focused on the theory of freedom as the pinnacle of human existence. Freedom, in May's theory represents the power to choose and direct one's life. May's idea on love and will explored life's challenges. He believed that people have freedom and courage to be authentic and fulfil their potential. In order to preserve the sense of self, people need to give up self-centeredness and reach out to others.

Good and Evil

May believed that human beings are capable of both good and evil. Rollo May sees evil and violence at the core of each human being – it is the daimonic within humans that, when left as an impersonal force, will come out as rage and abusive sex. He postulates that

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daimonic system, such as anger, sex, and power has the potential to get out of control and limit one's freedom for authentic living. Thus, when an individual is not able to balance and integrate sense of self the daimonic system may take control of the person resulting in psychopathology or self- destruction.

Richard Nathaniel Wright, an American Novelist



Richard Nathaniel Wright was an American novelist, auto biographer, short story writer, essayist, scriptwriter, dramatist, poet, and editor. Richard Wright was born on Sep 4, 1908 near Natchez, Mississippi. His mother was a schoolteacher and his father an illiterate sharecropper. When Wright was young, he lost his father. He began writing and he struggled hard to become a successful writer. His works include *Native Son* (1940), *The Black Boy* (1945), *The Outsider* (1953), *Savage Holiday* (1954), *The Long Dream* (1958), *Lawd Today* (1963), etc. He was the first writer of his age to confront readers with dehumanizing effects of racism. He revealed the psychological and physical torments caused by segregation and discrimination. All his stories revolve around the themes of alienation, denied freedom, and personal identity. The protagonists created by Wright frequently resort to brutality in order to overcome racial barriers.

Native Son

The novel *Native Son* (1940), is a story of 20 year old Bigger Thomas , a black American youth living in utter poverty in a poor tenement house in Chicago South Side in 1930's. The novel *Native Son* divided into three sections entitled fear, flight, and fate. The

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section “fear” opens with Bigger Thomas wakes up in a dark, small room at the sound of the alarm clock. The rat in the house made everyone shout and scream, Bigger chased the rat and killed it with iron rod. Later Bigger made Vera, his sister to faint by hitting her with an iron skillet. Bigger hates his family because they suffer and he cannot do anything about it. Bigger’s mother insisted him to meet Mr. Dalton, so that they appoint him as the chauffeur, by which their family can be living a descent life. Bigger met Mr. Dalton that evening, he was appointed as a chauffeur. Dalton’s gave him a separate room and food including his salary. Bigger felt happy that his family poverty will be resolved with his new job. First day the order was to take Dalton’s daughter Mary Dalton to her university. But Mary Dalton who was a young white woman of a rich man is not up to her family values whereby ordered Bigger to take her to her boyfriend Jan who is a communist. They both treated Bigger as their equal rather than treating with colour consciousness. Jan and Mary made Bigger to drive to a local restaurant in his locality. After their dinner, the three travelled together. All three were fully drunk and Bigger dropped Jan in his house, later took Mary to her house but she was not in the condition to walk to her room been carried by Bigger whereby drunken Bigger was attracted by Mary, suddenly realised the presence of someone in the room. It was Mary’s mother blind Mrs. Dalton. In order to escape from that horrible situation Bigger accidentally kills Mary by keeping a pillow on her head to stop her murmur, later saw her dead. Bigger puts her body into the basement furnace of Dalton’s house.

Flight

The section titled “Flight” focuses on Bigger Thomas’s first try to deceive Dalton’s about their missing daughter by plotting Jan Elsinore in her disappearance. Bigger also planned about sending a ransom note asking for money to Dalton’s. He ordered Bessie, his girlfriend to join him in this plan so that they both can settle down. Mr. Dalton after receiving the note appointed Britten, a private detective to investigate this case. Britten suspected Jan after enquiring Bigger about their journey together that night. The team of Britten found the earring and some bones in the ashes of the furnace. Bigger seeing them with the proof flee away to safeguard himself from police. He started hiding in the old buildings with Bessie. He with an intention to stop Bessie’s intervention in his murder of Mary raped and killed her by hitting her head with a brick. After committing two murders Bigger wanted to hide from police, the house-to-house search made him to surrender to police and was imprisoned.

Fate

The life of Bigger Thomas in prison is entitled as “Fate” where Jan appoints a lawyer Max a Jew. The imprisonment made Bigger to realize all are human and no one is different in this earth. The speech given by the lawyer Max made him realise his own actions. At the end of the trial, Max makes an appeal for Bigger’s life, but it fails and Bigger condemned to death. The last words of Bigger to Max reveal that his crime must have had a good purpose or else he would not have risked his life committing them. Bigger’s reasoning power made Max to feel for his death and two men departed to their world.

Bigger Thomas

Richard Wright’s novels portray physical and psychological torment produced by segregation and racial discrimination. Bigger Thomas, the protagonist of the novel *Native Son* is resort to brutality. His daimonic systems like anger, sex, and power are not integrated to self. As Rollo May points out, people are capable of both good and evil. As in the words of Dorothy Canefield, “This novel plumbs blacker depths of human experience than American literature has yet had, comparable only to Dostoevsky’s revelation of human misery in wrong doing” (Reilly 41). These systems have the potential to get out of control, limit one’s freedom for authentic living, and propel a person to engage in evil deeds. The novel *Native Son* glimpses the life of Bigger Thomas. He was not able to control his daimon system, was able to produce self-destruction for himself and his people, also discovered his real self, and acquired psychic freedom.

The life of Bigger Thomas in the apartment with his family shows his feeling of anger, which is always inbuilt in his nature because of their helpless situation in fulfilling their basic needs as blacks. The section “Fear” in the novel opens with the scene of Bigger chasing a rat in room. The following lines prove his action with anger.

A huge black rat squealed and leaped at Bigger’s trouser-leg and snagged it in his teeth, hanging on.

“Goddamn!” Bigger whispered fiercely, whirling and kicking out of his leg with all the strength of his body. The force of his movement shook the rat loose and it sailed through the air and struck the wall. Instantly, it rolled over and leaped again. Bigger dodged and the rat landed against a table leg. With

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clenched teeth, Bigger held the skillet; he was afraid to hurl it, fearing that he might miss. The rat squeaked and turned and ran in a narrow circle, looking for a place to hide; it leaped again past Bigger and scurried on dry rasping feet to one side of the box and then to the other, searching for the hole. Then it turned and reared upon its hind legs.” (NS 449)

Bigger Thomas always wanted to do something to make his family come out of poverty but he faces failure because of denied freedom because of his colour. He always keeps himself unheard for every word of mother, sister and his younger brother because he thought if he is to answer them then surely out of his anger, he might surely land up either in killing himself or someone else. His mood of anger also made him disrespectful for all in his family. The following lines shows his hatred when controlled by anyone even his mother. “As he ate he felt that they were thinking of the job he was to get that evening and it made him angry; he felt that they had tricked him into a cheap surrender” (NS 455). He met his friends Gus, G.H., and Jack in poolroom and planned to rob Blum’s store. When they were planning, the fear of Gus made Bigger to go out of his control to attack his own friends. The violence action expressed by him shown in the following lines:

“Bigger’s stomach burned and a hazy black cloud hovered a moment before his eyes and left. Mixed images of violence ran like sand through his mind, dry and fast vanishing” (NS 470). By this violence action, he gained confidence. It was like a “rhythms of his life: indifference and violence; periods of abstract brooding and periods of intense desire; moments of silence and moments of anger- like a water ebbing and flowing from the tug of far-away, invisible force” (NS 471).

Bigger Thomas with Bessie in *Flight*

The section “Flight” in the novel glimpses the physical pleasure of Bigger Thomas with Bessie and planning to send a ransom note to Dalton’s demanding money. As Bigger felt, the nervous fear after murdering Mary Dalton started finding Bessie his girl friend to make him comfortable in giving him comfort for both body and mind. The questioning nature of Bessie on Bigger’s plans made him feel like “As he walked beside her he felt there were two Bessie’s: one a body that he had just had and wanted badly again; the other was in Bessie’s face; it asked questions; it bargained and sold other Bessie to advantage” (NS 575).

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The sense of power kindled in Bigger after murdering a white girl, and he started planning to escape from his accidental murder by feeling a sense of power in himself. He took Bessie and hid in an old building where he committed a brutal murder of black girl, this time he committed a murder knowingly and these two murders created a sense of freedom in him. As said in the words of Wright, “He had committed murder twice and had created a new world for himself” (NS 671).

Inner Feelings of Bigger Thomas in *Fate*

The section entitled “Fate” in the novel focuses the inner feelings of Bigger Thomas in the prison and his hatred, love, and power ended and it is worthless because of his brutal actions. The meeting between Jan and Bigger in the prison made him realize that his actions created destruction for his environment. Wright expressed the feelings of Bigger as “For the first time in his life a white man became a human being to him; and the reality of Jan’s humanity came in the stab of remorse; he had killed what this man loved and had hurt him” (NS 715).

Absurd World and *Native Son*

In Existential view the world is absurd, and there is no hope in changing it, but Rollo May says that man is responsible for his own actions in this world. Man can become master by choosing his path with his acquired knowledge either constructive or destructive. In the novel *Native Son*, the protagonist Bigger Thomas acquired knowledge of the world after committing murders that made him gain mental freedom but sentenced to death. He as an individual is responsible for his own destructive actions whereby his anxiety and hatred feelings made him a victim in the society. Instead of controlling his feelings, the daimonic system such as anger, sex, and power, controlled him, which made him appear as a murderer to the society, liar to his family, and with his meaningless power sentenced to death by court of law. Hence, *Native Son* is a protest novel with its rhythms of life.

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Language and Individual Identities

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Abstract

This article attempts to clarify the link between language and individual identity. An individual plays different roles in society. His or her identity keeps changing according to context in time and space. This identity shift is mainly managed by language. In this article the language has been shown in action by citing different examples and cases from history and day to day happenings to show how language plays its role in defining our identity. In this regard theories about language and identity have been discussed. It is also brought into broad focus how dialect and accent can be the marker of a particular identity.

Key words: Language, identity, dialect, accent.

Introduction

Identity has become a major theme in the field of linguistics now. And when it comes to language it is sense of our own identity and others' sense of identity about ourselves that we choose our expressions and words. It is the identity that gives us choice of language. Our language expresses our ethnic, religious, regional, educational, psychological, relational and many other identities. It is because we keep changing our identity according to the context, except for our certain rigid and stable identities that of gender, ethnicity and *et cetera*. According to Edwards (2013), "language and identity are ultimately inseparable" (p. 20). The direct connection between the two has been acknowledged in the diverse fields such as anthropology, education, applied linguistics, sociology and psychology. The question who we are leads to the consciousness about our identity. But the question who we are depends upon the answer to the question how others look at us. In this way the identity of an individual is a relational matter. It depends upon the view of our role and position in the eyes of other members of the group. We act and speak according to the understanding of the interlocutors about ourselves. And when we

are engaged with a different interlocutor our identity, too, would shift automatically. Therefore identity is thought to be dynamic and fluid, always shaping and reshaping according to the context in time and space. So when we speak we constantly construct the meaning keeping our ongoing identity with every passing moment. Our language use is constantly in contact with the mind to alert us about the suitability of our language choice negotiating the needs of our social identity at that time. In this way language and identity have direct influence over each other and are constantly engaged in a process of producing and shaping each other.

According to Bauman (as cited in Hall, 2013), “Individual identity is the situated outcome of a rhetorical and interpretive process in which interactants make situationally motivated selections from socially constituted repertoires of identificational and affiliational resources and craft these semiotic resources into identity claims for presentation to others” (p.34).

From a view of applied linguisticscall identity “a set of essential characteristics unique to individuals, independent of language and unchanging across contexts”. Therefore, use of language doesn’t affect the identity of an individual, though one can display it or hide it.

On socio-cultural level, the language use and individual identity is seen to be the product of lived experiences. It is the outcome of interaction with the social, political, cultural influences. Therefore, the individual identity is explained to be of fluid, dynamic and changing nature. This view has given new directions to the research being done in applied linguistics field.

Our actions and language are bound by the peripheries of gender, race, religion and the various family and social roles. These constraints require us to act and use the language accordingly. However, this is important to note that what we do to keep up our assigned identity is in line with the historical backgrounds of such identities. A female in our society knows what particular actions have been historically passed down to her. This knowledge and enactment by the same group gives her the particular set of actions and language use. (Pierce Bourdieu, 1977) popularized the term *Habitus* for this phenomenon.

We can say that our social interactions in action and in language are the engagement of various identities. Philipsen as cited by Kelly (2002) conducted a study in Teamsterville including men only to see how men enacted their identity. He found identity enactments contextual. He found when there was symmetry in age, occupational status and ethnicity there followed a good deal of talk among men. If the context was contrary the talk was limited for it was considered a matter of appropriateness.

Language and Individual Identity

Language marks the identity of an individual. Language of a person accompanies the accent, the rise and fall of pitch and a particular register to make and mark his or her identity. The language of any individual will include particular register according to his or her gender, kinship, class, region, religion, profession and, *et cetera*. So we can recognize a soldier, advocate, mechanic, teacher, child, gender, or any other identity through their language or idiolect. In the context of identity it is important to note that it is sense of self that gives us sense of existing. As a matter of fact we are *selves* instead of just *self*. And in the modern complex era we have more layers of complex selves than the past. We can identify mothers from their affectionate manner and register of speech shown to their children. We can identify a soldier from their rough manner of speech and use of battle words. We can identify advocates from their language of law. The same is true for every member of society. Language is a marker and identifier. We are so accustomed to such linguistic behavior from the particular individuals that we find it out of normality when we see a digression in the language behavior of such interlocutors. The resulting effects can be humorous.

A doctor who looked over her glasses and said “Well, it is the high jump for you, squire” would seem frivolous and unfeeling; and a mechanic who reported that “Your conveyance is, I regret to inform you, in a most sadly dilapidated state” would invite both wonder and laughter. More importantly, each would appear to have stepped out of character, violating our expectations.

(Edwards, 2013)

Personal Identity and the Role of Language as Identity Marker

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The notion of “sameness” is at the heart of idea of identity. It raises important questions of how one being is same at one given time and at another. Or how a physical being is different from mental being: the mind and body relationship.

We as human beings, normally, have physical and personal identities. Not only what we are when one looks at us but also: we are what we know. And what we know is expressed through language. And there is great role of memory of facts and memory of experience in our personal identities. Our personal identity includes our all repertoire, our traits, and characteristics, mental and physical abilities and our relations.

As an acquaintance of mine remarked, “I lost my mother three years before she died. Once she had lost her memory, we didn’t share anything anymore. She just wasn’t Mum any more, not the same person. Because she had no past, no shared memories. (Riley, 2007)

The mother in the above example loses her memory and loses the cognizance of her identity and others related to her. Therefore her language turns back into carrying less meaning for her son or daughter. Her language fits less into the common definition of language when we call it a “semiotic activity”. So, it is consciousness about each other’s relation which comes out with intelligent sounds that we recognize each other and act accordingly. This gives birth to our sense about personal identity.

The use of cricket slang by Imran Khan signifies the cricket career of this cricketer turned politician. In the same way we find people from diverse backgrounds using language and style of speaking in a peculiar manner.

Dialect, Accent and Individual Identity

There is much debate available on scholarly level regarding the definition what dialect is. And there are definitions which include the most agreed upon features of the term dialect. One such definition is “dialects are varieties of a language used by groups smaller than the total community of speakers of the language (Montgomery, 1998). Keeping in view this concept we could make out that dialect shall have its own grammar, vocabulary, and semantics. The dialectical identity could be a geographical identity too. It is because of certain geographical

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constraints that distances might give birth to different variety of language which would still keep the large foundations of the parent language. This dialectical feature too makes people look and feel a different identity.

Accent too give a different identity to a speaker. According to Laver (1994), “The technical meaning of the term accent is simply manner of pronunciation (p.55). Therefore, the manner of pronouncing the words is different from person to person and from area to area.

Sindhi Dialects and Individual Identities

I would like to mention identity build up on geographical level, taking up the context of my own province, Sindh, Pakistan. Sindhi language is divided into various dialects. It comprises of *Siro* (Northern) dialect, *Wicholo* (Central) dialect, *Lari* (Lower) dialect, *Lasi* (From Las Bela area of Balochistan) dialect, *Thari* (from Thar area), *Kuchi* (from Kuch region). People speaking these dialects have their own distinct identity.

The central dialect of Sindh is the one which is the dialect of all education and literature. Therefore it is the standard dialect of Sindhi language. Each dialect attaches different identities to the section of Sindhi people speaking it. Northern Sindhis, known as *Utraadis*, are thought to be aggressive in nature by the Sindhis speaking *Laari* dialect.

Accent is also one of the identity markers. It determines the locality of the speaker. We know the transporters, and traffic sergeants by their rough and high pitched voices. We know the people from Forces having robust and commanding voice. We can know an academician from his or her educated pronunciation and soft accent. Even if one has conversational command with reference to correct sentences and vocabulary one would be still struggling to resist hard with his original identity if his or her native accent is ceaselessly intruding.

In this way we can recognize Sindhis on the basis of their accent and dialect as well. Because each one of the dialects has its own particular idioms, vocabulary, grammar and accent.

An American’s Identity Dilemma

My visit to England was disturbing in the sense that I suddenly found myself lost in many respects. The first factor that directly resulted in my lost sense of self was the realization that I could not speak English very well. That is to say, that I didn't have the "right" accent and I also had difficulty understanding people because of their regional accents. People often had questions about my accent, which sounded American to them. I felt embarrassed...(Mantero, 2007)

Shaw's *Pygmalion* and the Case of Liza's Individual Identity

George Bernard Shaw's *Pygmalion* is another befitting example to establish connection between accent and identity. Society is divided into various classes. Each class has its own distinct identity. These different classes are portrayed in the world famous play of Shaw. In his play Shaw presents lower and working class through the characters of Liza and Mrs. Pearce. He presents middle class through the character of Doolittle. Whereas he represents upper class through the characters of Pickering and the Higgins.

His whole work is about accent, dialect, language and identity and social mobility. He proposes the possibility that through learning the manners and accent of high born one can have class mobility. He shows the concepts of people who are shut in their identity. And their identity is enclosed in an acquired mode of language, accents and manners. He showcases how poor Liza speaks with her rough cockney accent. His protagonist, Prof. Henry, undertakes the challenge to bring upward social mobility in the life of Liza by teaching her accents and manners of the high born. At first Liza's accent and language is reminder of her poor and wretched background:

The Mother: How do you know that my son's name is Freddy, pray?

The Flower Girl: Ow. Eez ye-ooa san is e? Wal, fewd dan y' de- ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy atbaht pyin. Will ye-oo py me f'them?

[Here, with apologies, this desperate attempt to represent her dialect without a phonetic alphabet must be abandoned as unintelligible outside London]

Shaw (2014) (ACT-I)

But, the following excerpt represents the post trained life of Liza, the time when she has completed her training in language, accent, dialect and manners become complete under the tutelage of Professor of Linguistics and his upper class family. The difference of identity is quite clear as the poor flower girl adopts an educated and standard English dialect and accent. Her choice of words and modes of expression becomes her new born identity which is superior to her earlier low born identity.

LIZA [desperate] Oh, you are a cruel tyrant. I can't talk to you: you turn everything against me: I'm always in the wrong. But you know very well all the time that you're nothing but a bully. You know I can't go back to the gutter, as you call it, and that I have no real friends in the world but you and the Colonel. You know well I couldn't bear to live with a low common man after you two; and it's wicked and cruel of you to insult me by pretending I could. You think I must go back to Wimpole Street because I have nowhere else to go but father's. But don't you be too sure that you have me under your feet to be trampled on and talked down. I'll marry Freddy, I will, as soon as he's able to support me.

Shaw (2014) (Act-V)

With the help of Henry Higgins, professor of linguistics, the poor girl learns the manners, accent and language of high born. In this way her mobility of identity becomes possible. But with the rejection of idea of marriage from Professor Higgins she is caught in great identity crises. She now is unfit to live with her original class because she had changed her identity through learnt language and accent variations. It had given her new awareness about her original class and the hatred attached to it. But Henry's rejection had closed doors to enter the society she had become socially, mentally and linguistically accustomed to.

An instance of “Individual Identity” from plane hijacking incident of PIA Pakistan.

On May 25, 1988 Hyderabad, Sindh bound PIA plane (PK-554) was hijacked as it left the grounds of Gawadar Airport at 5:35 pm. The hijackers wanted to land the plane in India. The Pilot kept his senses intact and informed the hijackers that the plane was short of fuel and food so they needed to land in Bhoj airport India for refueling. Pilot contacted the Hyderabad, Sindh Airport authorities, addressing them as if they were Indians. The authorities on the other side,

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who had known about the hijacking, too adopted Indian identities and used the parole like: *Namaste* (Hi), *Bhagwan* (God), *Ap ka swagat he* (you are welcome). Hijackers were happy about the success of their mission. Two police officers went to meet hijackers adopting Indian names Ashok and Ram and communicated with them in Hindi and pretending Indian identities. Through maintaining this identity police officers got released women and children and then paved the way for full-fledged commando action. Hijacking failed and the perpetrators were later sentenced for capital punishment.

no_handle_ (18 March, 2014)

There are multiple layers of identity society appropriates to us. The human beings are recognized on the basis of ethnicity, nationality, region, religion, gender, age group, family role, workplace role, *et cetera*. It is largely our social identity that makes us behave accordingly.

Candidates Identity in the Job Interview

On an ideal scale, interview requires the identity which must fit into job description. We can observe a candidate wearing formal dress and composed features wait outside the interview rooms. The discourse of the candidate during interview adopts a refined accent, formal language and the jargon of the field he aims to join. On the other hand, the dissimilarity of the interviewers lies in their piercing eyes and the kind of accent and language which comes from someone who counts oneself superior from others in certain situations. The way the candidates speak is in sharp contrast to the way they speak out of the interview room.

If You can Speak You can be Caught

In Forensic science voice identification is one of the major signs to trace a criminal. The recorded conversation are acceptable for helping courts to give judgments. The sound patterns are represented through visual patterns. Through the invention of spectrograph the persons can easily be recognized through their voice. The spectrographs were mainly used in World War-II

Voice Identification Theory

This theory maintains that every person has a voice quality that is easily discernable from others. The uniqueness of the vice lies in the fact that everyone has different vocal cavities, i.e.,

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throat, nasal and oral cavities. It also depends upon the shape, tension and size of the vocal chords found in the larynx.

In this regard the Howard Hughes Hoax is very interesting. Howard Hughes was a very famous American tycoon of the 20th century. He was known for his immense wealth and eccentric nature. He gained prominence by producing controversial mega budgeted movies. He was also an awful aviator of his time. He established his reputation in aviation field by breaking the world air-speed records. But in his latter life, he went into hiding and started living a life of a recluse.

Thinking that Hughes would never come out of his hiding, the author Clifford Irving planned to make millions by writing an autobiography of Hughes pretending that he was authorized by him. Irving earned the contract at 765000 dollars from the famous publishing house Mc-Graw Hill after producing false written evidences of such authority from Hughes. Further, he told the company that Hughes would only contact him and that only on phone because he never wanted to come into public. However, after long time Hughes did appear before public to denounce such fraud. But he appeared through his voice. He only spoke on telephone to the reporters. Now, the issue was whether a real Hughes was talking to the reporters or a fraudulent one. To solve the issue spectrographic ‘voice print analysis’ was used. This machine measured tone, pitch and volume to establish the identity of the speaker. Later, the machine proved the person speaking on phone to the reporters as real Hughes. In this way, Irving had to go into prison for 17 months. The hoax is well documented in the book *“Howard Hughes: The Autobiography: the Most Famous Unpublished Book of the 20th Century-- Until Now”*.

Conclusion

We can conclude that Language is an essential marker of the identity. No one can escape it. We are bound by the words we speak and choose. We can never run away from linguistic identity that is so deeply entrenched in our mind. Language constructs individual identity and that identity is in accordance with class, regional, national and many other identity. So identity is not merely how one looks but it is matter of what body of words one carry and use. On pragmatic

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levels understanding identity helps us understanding and solving many identity related issues in Language and society.

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Language and Individual Identities

The Role of Phonetics in the Teaching of English Language Poetry

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Abstract

This paper investigates the role of phonetics to the teaching of English language poetry in English language teaching classroom. One of the best ways of the teaching English poetry can be used through phonetics. What we should remember is that phonetics is a branch of linguistics, and thus it has central role in linguistics subject. Therefore, linguistics is the scientific study of language. A good knowledge of phonetics is very useful for English literature learners. In other words, the teaching of poetry along with phonetics rules in ELT classroom provides the English language learners the opportunity to appreciate language. The phonetics of a language can be viewed as a sound system of this language. Any scientific study of a language can be viewed as a theory of the structure of the language. There is, in fact, every language has a special system in understanding of the language. Note that the relationship between English literature and English linguistics can be considered as a bridge in order to develop learner's knowledge of his language. However, by raising English language learners awareness of system of English phonetics can help the learners to understand better how use of their language. In this study, application of phonetics to the teaching English poetry and the effect of phonetics on English literature are investigated and therefore, several conceptions of phonetics and poetry are discussed.

Keywords: phonetics, poetry, linguistics, English language. Musical speech, English literature

INTRODUCTION

Before, we can discuss this topic; we investigate the important of human language. A language is a vehicle which human being through it can link to a social group in a society. Every normal human being is a member of a social group. Sometimes, man as a member of social group depends on the use of language in all his social activities, for example, cultural activity, daily activity Human being without language has nothing to do his social activities. Language is a term by which refer to all the specific languages used by human being in all his communities. However, every society is formed by the activity of language. In order to know anything about man, we must understand his speech, otherwise; we cannot observe man as a human group in his society. Every normal child can learn his mother tongue in his childhood and continues to use through life. Chomsky (1964) argued that every child is equipped with 'innate capacity' which enables him to acquire and produce his language creatively (cited in Khansir and Tabande, 2014). The first thing, child should learn is that how to speak his mother tongue in his community which he lives. In English language, learning to spell correctly is very important. Khansir (2012a) mentioned that there is no one to one correspondence between spelling and sounds in English language, because of such a mis-match between spelling and sounds. A learner of English (even native child speaker) cannot be sure of how to pronounce a word he encounters for the first time in written form. We can conclude that learning of sound system of English is very necessary for learners of English literature as a second and foreign language so that they may be guided to solve their problems effectively.

Hence investigation of English language as an international language is important job for every English language learner. It is true that English is the mother tongue of the people of Great Britain. However, many nations such as Americans, Canadians, Australian and people of the South Africa are native speakers of English. This language is used as the medium of instruction in colleges and universities in India, Singapore, Pakistan, etc. In other words, Khansir (2013) argued that English language as language of international business, science and medicine is not only used in countries where English is first language, but also used in other countries over the world. Thus, English is known as the world's lingua franca,

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and it is the common means of communication between the peoples of different nations. We conclude that learning English is important for non –native speakers of this language in order to join in his community. One of the reasons for English language learner is that he should learn sound system of English helps him how to pronounce an English word he encounters for the first time in written form.

The investigation of phonetics to teaching of English literature in general and English poetry in particular, has not been used mostly in recent years, but completely neglected. The problem to this idea is that some argue that the learners of English language literature do not need to be taught sound system of English (phonetics). It is important to bear in mind is that the knowledge of phonetics enable English learners to use the English language literature effectively and their ability actually to use this knowledge for better communication in their classroom. On the other hand, if an English literature student understands phonetics analysis and applies the phonetics analysis to the use of poetry can make a close relationship between language and literature. In fact, using phonetics in poetry is not only as an interesting activity but also as a way of improving language knowledge. Where phonetics deals with the speech sound of a language and literature is knowledge of a culture of human being who speak the language. Hence, there is a close relationship between phonetics and literature. In this case, phonetics resources of language have always been as one of the main springs of literary effect. Phonetics can be used as a vehicle in order to develop literary language. If an English literature learner is familiar with the phonetics analysis of English language, he/she can better understand of the literary text. He /she would definitely develop a keener insight when he/she reads an English poem, play, drama, and fiction. Khansir (2012b) argued that there are two kinds of using poetry with the language learners: 1) Teachers may feel that the knowledge of correct language is not yet sufficiently well established in students. 2) Teachers worry that exposing students to more creative uses of language could legitimize the use of deviant language in the classroom. According to this definition, it is necessary to teach the sound system of English language to the pupils of English literature. Otherwise, an English student who does not understand phonetics of the language may be confronted with the problem of not being able to appreciate literature.

The Effect of Phonetics on English Literature

Before inquiring the effect of phonetics on English literature, let us investigate the summary of phonetics. Varshney (1998) mentioned that phonetics is the scientific study of the production, transmission and reception of speech sound. In other words, it studies the defining characteristics of all human vocal noise, and focuses on its attention on those sounds occur in the languages of the world. The job of phoneticians is to study the various organs of human speech such as the lungs, the larynx, the soft palate, the tongue and the lip along their function in the production of speech. Phonetics has three main areas: 1. Acoustic phonetics is the study of transmission of speech sounds through the air; 2. Articulatory phonetics is the study the way in which speech sounds are produced; 3. Auditory phonetics is the study hearing and the perception of speech sounds. As one of the most problems for language learner is that how he writes down the language sounds and words phonetically. He may make a mistake in his transcription; this mistake shows that he has confused one sound with another. In this case, the role of language teacher is to teach the appropriate sequence of sounds to use in any given words by the use of phonetics transcription. Varshney (1998) argued that phonetics transcription is a device in which we use several symbols in such a way that one symbol always represents one sound. In other words, Jones (1972, p. 6) indicated that "phonetics transcription may be defined as an unambiguous system of representing pronunciation by means of writing , the basic principle being to assign one and only one letter to each phoneme of the language". However, the main aim of phonetics transcription is to record as accurately as possible all features of a word or a set of words which the language learner can hear and identify in the stream of speech. In order to improve the phonetics transcription difficulties of English language learners should be given more earing –training exercises by their language teachers in ELT classroom.

However, phonetics cannot be studied properly without touching upon the notion of phonology. Phonology has been commonly recognized as a branch of Linguistics. According to Bloomfield (1933), phonology is the organization of sounds into patterns. In order to fulfill the communicative functions, languages organize their material, the vocal noises, into recurrent bits and pieces arranged in sound patterns. It is the study of this formal organization of languages which is known as phonology. Varshney (1998) mentioned that phonetics is differs from phonology in that phonetics is the science of speech sounds, their production, transmission and reception and the signs to represent them in general with no particular reference to any one language, whereas phonology is the study of the vocal sounds and

sounds changes , phonemes and their variants in a particular language. Phonetics is one and the same for all the languages of the world, but the phonology of one language will differ from the phonology of another. Macmahon in the hand book of English linguistics (2006) made differentiate between phonetics and phonology, according his idea, phonetics focuses on the mechanics of sound production and transmission, irrespective of how the sounds may operate as part of a language system; whereas phonology focuses on the function or organization, or patterning of the sounds.

In general, Phonetics always plays a vital role in the study of English literature. The use of literature came back to the eighteen century, and it is applied to designate fictional and imaginative writings such as poetry, prose, fiction and drama (Abrams and Harpham, 2012). For English language teachers a question arises that why the use of phonetics is important in teaching English literature for foreign and second language. Answered this question is that the first problem that confronts the English learner in his effort in order to learn a speaking – knowledge of English language as his foreign or second language is its pronunciation. Before, English pupil starts learning any part of the vocabulary or grammar of the language, he must be able to recognize the sound system of the language as uttered by an English native speaker or he must be able to produce them himself in such a way that an English native speaker understands him. The role of language phonetics in today's educational system of language literature delineates that to be phonetics in any language literature classroom; an English language learner must be able to use it for a wide range of purposes. A language literature student should have a set of language skills, knowledge, and understanding of phonetics that help him to use language for reading and writing in and out of his classroom. However, it is felt that English language literature teachers should be made aware of the use of phonetics system in teaching English literature in classroom. In other words, part of the role of the English language literature teacher is to help students perceive sounds of English. Note that the sound system of a foreign language is not easy for a second or foreign language learner. Each language has its own set of sounds system; there is, in fact, some sounds of English language are different from other languages. In this case, some sounds of English do not occur in other languages. One of the best ways to teach the learners is that they should be made familiar with the sound system of this language. The English literature teachers should check their learners' pronunciation and help them to do appropriate pronunciation.

The learners of literature are great manipulators of the language. Phonetics can be used for aesthetic effect because it consists of variations of sound quality, intensity, rhythm, meter and melody. Poets, singers, and English teachers use these features very successfully to produce desired effects. In other words, rhythm and melody can be used in order to produce music. Poets make use of rhyme, alliteration and verse to influence their readers.

Application of Phonetics to the Teaching English Poetry

In this paragraph, we investigate poetry briefly. Poetry comes from a Greek verb which means to 'make' (Rezai, 2001). Khansir (2012b, p.241) indicated that "poetry is example of a more intense use of language". Robert Frost, American poet mentioned that "poetry is a way of taking life by the throat" (cited in Thorne, 2006, p. 6). For example, English Dictionary of Collins Cobuild (2011) called a poem as a piece of writing that the words and sound are chosen and carefully arranged often in short lines which rhyme for their beauty purpose. Poetry shows the art of a poet. A poet word is a nice word belongs to the great persons in the history of human being. However, anybody cannot write poetry. As in language teaching, it also plays a great role and it can be used in order to help students improve their language skills such as reading, writing, listening and speaking. One of the main aims of teaching poetry in ELT classroom is to add the students' vocabulary knowledge in their second or foreign language. Rezai (2001) made differentiate between language of poetry and ordinary language; he indicated that ordinary language makes sense, whereas language of poetry makes rhythm, music, vision, senses and sound. In general, poetry can be divided into three categories: 1) lyric poetry is used in order to express the emotion and thoughts of one person and it usually is short and subjective; 2) narrative poetry is used in order to tell a story; 3) dramatic poetry employs dramatic form or technique. However, a poem can give a lot of pleasure to people in a society, and it has a good effect on a group of people and causes enjoy them. In the history of human being, the poet and his poem has changed the life of people. Sometimes, a poem of a great poet creates a motivation of one nation in order to reach its goals. People have been reading poetry in all ages and in all countries. Poetry belongs to all kind of people in a society. Poetry is popular in many countries. For example, a story is written about an Iranian king that captured a city that was far away from his place. His soldiers were tired in the war and they requested of a great Iranian poet that read a poem in order to change the king mind. The great poet read a poem and this poem changed the king mind and then the king decided to return to his place. According to this definition about poetry, a language literature learner should learn how to read poems correctly in his life,

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because poetry belongs to beauties of human being. Reading of the correct poem is an art; a language literature student should be an artist.

It is important for the learner of English language is that he should realize the relationship between phonetics and poetry and, therefore; this relationship enables the learner to appreciate the text better. However, teachers who are trained in the field of phonetics can communicate their ideas more effectively to the teaching of poetry in class. Language poetry is like other language acts should be considered in classroom, though it has its own characteristics. It has to be examined as an event in a particular language along phonetics. Note that in each classroom, the difference between language of poetry and everyday use of the language should be examined. In addition, to apply comprehend English poetry and what a poet wants to say, it is very necessary for one to be comfortable and familiar with the ways of phonetics. However, the topics that are used under phonetics are innumerable but the ones that will be focused upon in this paper are in the alphabetical order as " Accent, Intonation, Meter, and Rhythm' are presented as follows:

1. 'Accent' is an important feature of an English word. Richards et al (1992, p. 1) argued that "accent is greater emphasis on a syllable so that it stands out from the other syllables in a word". The prominence in speech is affected generally by uttering that syllable louder than the others. For example, in the word 'below' the accent is on the second syllable. Therefore, 'low' is uttered louder than 'be'. In a general sense accent and stress are synonyms. However, it is said that in the word 'below', the second syllable is accented or stressed. Thus, in all English dictionaries, stress is marked on all English words of more than one syllable. Hence, it is essential for English learners to know which syllable in a word is accented. One of the ways to find out it is to open an English dictionary and searching for the meaning of a word. Once the English learners know the stressed syllable, they should utter it strongly so that it stands out from its neighbors. In addition, there are a few patterns of accenting English words. As by seeing the word-ending (suffix), you can tell which syllable in that word is stressed. The patterns are: 1) word accentual patterns that are considered: a) Words ending in *-tion, -ion*. In these words the syllable preceding *-tion* or *-ion* (that is second syllable from the end) is stressed. For example, pro'motion and oc'casion. b) Words ending in *-ic, ical, and ically*. In these words the syllable preceding *-ic, ical, and ically* is stressed.

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For example, spe'cific , me'thodial, and philo'sophically. c) Words ending in *-ity*. In these words the third syllable from the end is stressed. For example, responsi'blity. d) Words ending in *-fy*. These words are accented on the third syllable from the end. For example, i'dentify. e) Words ending in *-ate*. f) Words ending in *-ate* are accented on the third syllable from the end. For example, par'ticipate. Words ending in *-ee*. These words are accented on the last syllable (accent on the suffix). For example, refe'ree. g) Words ending in *-self, -selves*. These words have stress on the suffix (last syllable). For example, him'self, and them'selves. h) Words ending in *-ever*. The suffix receives the accent in these words (the first syllable of *-ever*). For example, what'ever. i) Words ending in *-ental*. The suffix is stressed (the first syllable of *-ental*) in these words. For example, funda'mental. j) Words ending in *-ial, -ious*. The syllable preceding the suffix is stressed. For example, cere'monial , and in'dustrious. k) Words ending in *-logy, -graphy-* and *tomy* are accented on the syllable preceding the suffix. For example, psy'chology, bi'o'graphy, and laryn'gectomy. However, there are other patterns such as

2) grammatical function of stress. As there are a few words in English in which the location of stress is determined by the grammatical function of the word. Note that if the word is a noun or an adjective, the first syllable is stressed. In addition, if the word is a verb, the second syllable is stressed. For example, 'increase (noun), and in'crease (verb).

3) Noun phrases are other patterns in this part. In noun phrases, the most important accent is normally located on the last item. Generally, the last item is said with the tonic accent of a falling pitch. For example, 'Andhra Uni'versity.

4) Sentence stress is other pattern that accent based on sentence. Normally, the content words are stressed and the structural words are left unstressed. For example, I am going to Bushehr tomorrow. As *going, bushehr* and *tomorrow* are stressed and *I, am, to* are left unstressed.

5) The last item of this pattern is spelling and pronunciation. In English language, what is important for English language students as second or foreign or even native students is that they realize that spelling and pronunciation are two different. For example, the words of *live* (adjective) and *live* (verb); their spellings are the same, but their pronunciations are different. Khansir (2012b) argued that an elementary knowledge of English phonetics is therefore recommended to the non-native learners of English language in order to overcome the problems caused by the confusion between the sounds and spelling in English. We conclude that English literature learners should

learn vowel and consonants; identify affixes in English, finally they should be familiar with syllables of English words.

2. Intonation is a significant variation in pitch from one part of an utterance to another (Varshney, 1998). Note that intonations of languages are different, for example; English intonation is different from the intonation of any language. In addition, "intonation is quite a different thing from stress" (Jones, 1972, p 275). Hence the pitch of the voice is determined by the frequency of vibration of vocal cords. The pitch of the voices, rises, falls or it remains level and the voice pitch vibration produces tunes. They may be described as follows:

a) Tonality is the term of intonation that defined based on long utterances is normally divided into small tone groups while speaking and pauses may occur in the middle of the utterance. In other words, a tone group is the stretch of speech between any two pauses. In poetry, some lines have only one tone-group and some are divided into two or more tone groups. In some lines, the tone-groups end at the end of the line, while in run-on lines, the end of the line does not coincide with the tone group boundary. For example,

My 'heart is at 'rest/ wit'hin my 'breast/

Then 'come 'home my children / the sun is 'gone 'down/

b) Tonicity is also the term of intonation that defined based on during the speech, choice of a syllable to initiate the pitch movement is the next step followed by the division of an utterance into tone group. The syllable on which a pitch movement is initiated is known as tonic syllable or the nucleus of the tone group. Usually, the choice of the tonic syllabus depends upon the meaning, the teacher or the speaker wishes to convey. For example,

'Take the 'child for a 'walk in the 'park.

'Take the 'child for a' walk in the park.

'Take the 'child for a walk in the park.

Careful analysis of the utterance of the above sentences shows that all the content words are stressed and one the content words, in each utterance , is made by the tonic syllable by initiating a pitch movement. Note that normally the last important syllable in a tone group is made by the tonic syllable, if the context does not demand a particular syllable to be made

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especially prominent. If the most important word in a tone group has more than one syllable, only that syllable of the word (which receives the primary stress when the word is said in isolation) can be made by the tonic syllable or nucleus in connected speech.

c) Tone is the last term of intonation that is considered briefly in this paragraph. Matthews (2011, p 409) argued that "tone is a phonetic or phonological unit belonging to a set distinguished or primarily distinguished by levels of or by changes in pitch". However, finally, after the division of a sentence (where necessary) into tone groups and the choice of the tonic syllable/ nucleus, one needs to choose one of the following tones for the tonic syllable:

High –Fall ['] the pitch falls from very high to very low.

Low- Fall [ˇ] the pitch falls from mid to very low

High-Rise ['] the pitch rises from very low to very high.

Low-Rise [,] the pitch rises from low to mid.

Fall-Rise [ˌ] the pitch falls from about mid to low and then rises again to mid.

Rise-Fall [^] the pitch rises from low to about mid and then falls again to low.

A stressed syllable can be uttered with changing pitch and then it is said to have a "kinetic tone", or it can be spoken on a level tone, high or low and this syllable is said to have a "static tone". As every language has different intonation, therefore; English intonation is different from the intonation of any language. Hence, it is essential to learn the shapes and also the meanings of the English tones. Intonation can be used to convey information, which is not overtly expressed by the words in the utterances. There is a chance of serious misunderstanding between the teacher and the learner, if a mistake is committed in the use of intonation. The meanings of English tones are important. There are two types of functions are served in English intonation are Grammatical function and Attitudinal function. First, Grammatical function is used when a listener can easily detect if a particular sentence is a statement or a question, a command or a request with the help of intonation. Second, Attitudinal, in this process; English intonation helps in discovering the attitude or mode of the speaker. The attitude conveyed by intonation needs to be interpreted within a given context.

3. Meter is used as the kind of rhythm. According to Perrine (1974, p. 733), "the word meter comes from a word meaning measures". Rezaei (2001) defined that meter is the pattern of unaccented and accented syllables that form the basis of a poem's rhythm. In order to show the meter of a poem, the following line form written by Thomas Gray is

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considered in this sentence: 'The curfew tolls the knell of parting day', when the line's read, we automatically follow a rhythm that has an unstressed syllable followed by a stressed one . There are ten syllables, so there are five feet in each line, a foot is the basic unit of English meter and is a combination of one stressed syllable with one or more unstressed syllables. A specific combination of stressed and unstressed syllables makes up a specific meter. Looking at the same line again, the stresses are marked and the feet separated, where ' / ' = stressed and ' u ' = unstressed'. Thus , the following sentence shows this subject:

'The cur!few tolls! the knell ! of par!ting day' .

u / u / u / u / u /

The pattern of each foot is an unstressed syllable followed by a stressed one and there are five feet in the line. As the meter here is iambic (u/) pentameter. Each foot is separated by a vertical line (!).

Thus, the ways in which stressed and unstressed syllables are arranged in a foot are: Trochee (/u); Iambic (u/); Spondee (//); Pyrrhic (u u); Anapest (u u /); Dactyl (/u u). in this case, for more information about meter, the number of feet in a line can also vary, and the various kinds are identified by the following different names :

A line containing one foot- Monometer

A line containing two feet- Diameter

A line containing three feet- Trimeter

A line containing four feet –Tetrameter

A line containing five – Pentameter

A line containing six feet- Hexameter

A line containing seven feet- Heptameter

A line containing eight feet- Octameter

In addition, besides meter, there are other devices which lend rhythm to a piece of writing, especially poetry, and among these are the different sound patterns that a language can use.

There are different ways in which sounds can be organized in the English language. Look at these sound patterns, in the basic unit of a syllable with the structure consonant

(clusters), vowel, consonant (clusters). The similarities in the sound patterns are demonstrated by underlining the similar sounds as follows:

Rhyme: tell, hell, well- where the initial consonant sounds are different;

Reverse Rhyme: tell, ten, test- where the last consonant sounds are different;

Assonance: ell, en, et – where the vowel sound is the same;

Para rhyme: ell, all, ail- where the vowel sounds are different;

Consonance: lell, lall, lail- where the last consonant sound is the same; and

Alliteration: tell, train, tail- where the initial consonant sound is the same.

Before going on to examine rhythm, I need to look at 'Enjambments'. The rhythm of prose or the rhythm of normal speech, sometimes clashes with the rhythm of poetry. As this result in enjambments (these are also called run online). In order to get more information about enjambments, the two poems are considered as follows:

A lonely impulse of delight

Drove to this tumult in the clouds;

There is no pause at the end of the first line in the example above. There is a grammatical overflow from the first line to the second. This is called a "run online or an enjambments. Here there is a clash between syntactic units and rhythmic units, because; we expect a pause at the end of each line in verse. Thus, enjambments can normally be identified by the absence of end of the line punctuation.

4. Rhythm is one of the kinds of sound system of language that has vital role in making one's speech effective. Crystal (2003, p. 400) mentioned that "rhythm is an application of the general sense of this term in phonology, to refer to the perceived regularity of prominent units in speech". In general, every job, we do, has rhythm. Perrine (1974, p. 732) argued that" the term rhythm refers to any wavelike recurrence of motion or sound". It is important for English language learner to know that any spoken language has a rhythm and the rhythm of English language is quite different from the rhythm of other languages. In English, the rhythm of this language depends on which syllables one stress and stresses in English are a combination of grammar and the lexicon. Let's consider word stress, which can be fixed and free. For example, in these words such as exami'nation; de'velopment; and 'monosyllable. However, the marked primary stress falls are fixed. One would be making a mistake if the stress marks were placed before

any other syllable in these words. Now, in examination, the primary stress is on the fourth syllable; in development, it's on the second syllable and finally, in monosyllable, it's on the first syllable. Thus, the stress can fall on any syllable within the word, not necessarily on the first, second, or third syllable. So, in this sense, word stress is free. Therefore, we say that English language is a stress-timed language.

Conclusion

As mentioned above, language is a tool for human beings communication and men use it for receiving and sending their information in their society. This communication can be oral or written. Therefore, language learners should know the knowledge of their language includes knowledge of the morphemes, words, phrases, sentences, and phonetics. One of the basic factors in learning language is speech sounds of this language. It refers to phonetics. Phonetics is almost as old as the language of human being. Birjandi and Salmaninodoushan (2005) mentioned that the earliest contributions to phonetics were made by Sanskrit scholars more than 2000 years and the first phonetician of the modern world was Dana J. Matthias, author of *De Litteris* in 1588. Ladefoged (1982) mentioned that phonetics is concerned with describing the speech sounds that occur in the language of the world.

In summary, the role of phonetics to the teaching of English poetry has key role for the English language literature learners are needed to be familiarized with the ways of phonetics firstly and then the poems are put forth to them. For many reasons, thus, poetry starts with reading, and poetry makes sound, rhythm, music, beauty, feeling, emotion, and vision; a language learner should learn science of speech sounds of his language in order to read poems correctly. In this case, a language learner should be familiar with the rules of places of articulation which is concerned with many parts of the mouth and throat that are used in the production of speech sounds, and manner of articulation which is concerned with the way that a speech sound is produced by the speech organs. One of the most important for language learner is that he should learn how to write phonetic transcriptions in order to find out distinguish between spelling of words and their pronunciations. He should learn how to make differentiate between vowels and consonants in English language.

However, a student of English literature should understand phonetics of this language, otherwise; he may be confronted with the problem of not being able to appreciate

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poetry. If the English literature student is familiar with the sound system of the English language, it can help the student for better understand of poetry and appreciation of a literary text. So the role of phonetics in the study of a poem may be help the learner receives the knowledge about the language and thus creates a sophisticated an awareness of the language in order to enable one develop greater sensitivity to the works of literature in general and poetry in particular and respond to them better. Keeping in mind the fact, a learner of English literature should know that poetry is musical speech and thus, within the perimeter of the article, In general, from what has been discussed above in this paper can be used as various devices by the learner to read a correct poem, because reading of a poem is needed to analysis it. Finally, the researchers believe that the students of English literature yet need to have knowledge of phonetics to talk about poetry. Therefore, understanding of phonetics of English language can be used in order to resolve the complexities of teaching English poetry in English language teaching classroom.

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